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A WEEKLY JOURNAL

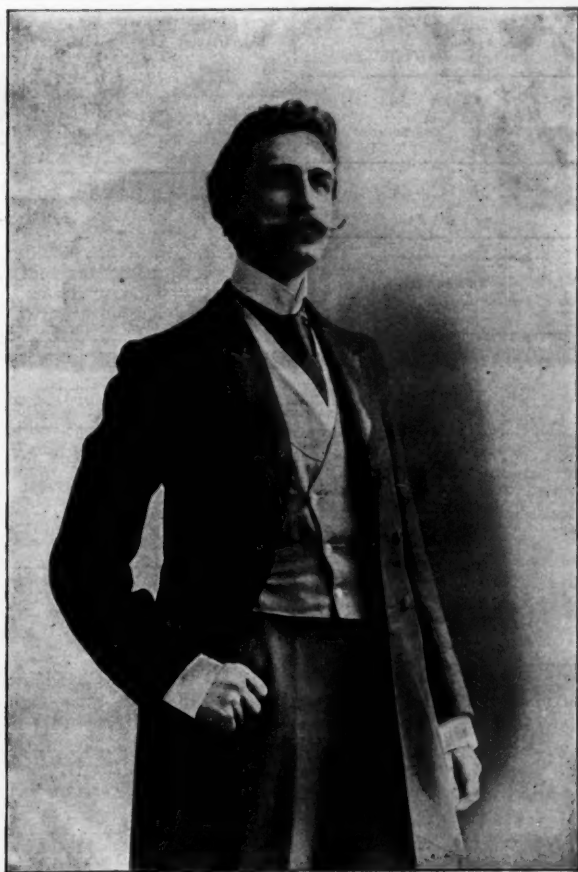
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NEW YORK, WEDNESDAY, NOVEMBER 1, 1893.

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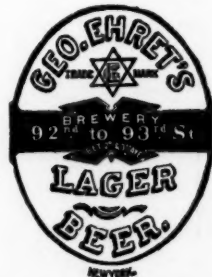
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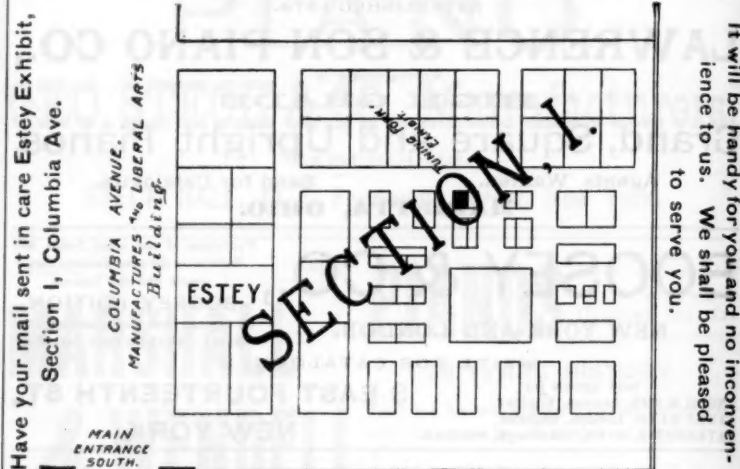
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## EDITORS:

MARC A. BLUMENBERG. OTTO FLOERSHEIM.  
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## BUSINESS DEPARTMENT:

SPENCER T. DRIGGS. FRANK M. STEVENS.  
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TENORS know when they have a good thing. It is reported that the management of the Teatro Reale at Madrid wished to engage Tamagno for the ensuing season, but the pretensions of this artist (who used to do his own washing while in New York, it was said) promptly put an end to the pourparlers. He wanted, modest youth, 2,000 frs. for traveling expenses, 6,000 frs. for each appearance, payable in gold three hours before the raising of the curtain; the right to appear only in "The Prophet" and in "The Force of Destiny," and finally stipulated that he should be received by the Queen Regent and the youthful Alfonso XIII.

## PATTI IN CREPUSCULO.

THE "Tribune" last Sunday quotes approvingly Rossini's remark about a dancer not growing old in public. It seems a pity that Patti is not of the same opinion. As Patti she has been growing old before the public during the past decade and she has shown us persistently each rift in her voice, each wrinkle on her face. There ought to be a law to prevent superannuated singers making fools of themselves in public. Patti over ten years ago was past her prime, yet she would sing in opera and concert and probably will sing in concert and opera the next ten years to come. She looks like Miss Havisham in "Great Expectations," and her voice is a mere memory. The Patti performances have even passed the "fad" stage and have degenerated into mere circus shows. They are a disgrace to art and should

meet the disapproval of the musical world. In point of strict fact it is not musical people who attend Patti concerts, but country people, curious persons who would rush just as eagerly if James Corbett were to appear; in a word, Patti audiences are synonymous with bad taste, lack of culture and unprepossessing appearance. But it is doubtful whether the great vocal circus exhibition will attract this season as it did several years ago. The people of this country are sick of Patti and Patti farewells.

## A GREAT REFERENCE WORK.

"THE Cyclopædia of Music and Musicians," published by Charles Scribner's Sons, is the greatest work of handy reference in existence. It is far more useful than Grove's Dictionary and more comprehensive. Edited by John Denison Champlin, with the critical editorship of William Foster Apthorp, it is in three large volumes, numbering altogether in pages over 1,600. Of great simplicity in arrangement, it is not only a biographical dictionary of musicians of all schools, but it is likewise a dictionary of musical works. The biographical and descriptive articles are embraced in a single alphabet, a plan which enables anyone without knowledge of any opera or musical work, besides the name, to turn to it directly and trace its history back to the composer. There is a bibliography appended which is most extensive, and there are over 1,000 illustrations in the work. As a handy reference, these volumes throw into the shade all dictionaries of music and musicians that have hitherto appeared. Naturally, it does not dwell at length on each composer, but epitomizes his life and works in terse, clear language. It is as valuable for English speaking musicians and writers on musical subjects as Hugo Riemann's work of the same character, but which is more condensed and not up to date.

## GOUNOD AGAIN.

SOME little astonishment was expressed at the verdict in our last issue of the merits of Gounod as a composer. One writer assures us that Wagner at his best never wrote such an opera as "Faust," to which opinion we cordially assent. Wagner at his greatest did not write such an opera as "Faust," but he contrived to pen a music drama like "Tristan and Isolde." However the article in question was not intended to make a critical comparison of Wagner and Gounod. Such a thing were not possible. Each in his turn. Gounod was a master, and he wrote "Faust." Wagner was a master of masters. The music critic of the "Tribune" has also been hauled over the coals by a Gounod admirer. The "Tribune" backs up our estimate of Gounod that he was a lyrist rather than a dramatist. He wrote melodies that have the charm of clearness and sweetness. A great man he was not, as a careful analysis of the construction of "Faust" will testify. Compared to Bizet he was third rate, and his religious music lacks sincerity, is often theatric, false in pathos and conventional. Justice is justice. Gounod's was a charming talent, and his "Faust" will endure, but he must not be ranked with the great ones of his art.

## CATHOLICITY IN TASTE.

A WRITER in one of the monthlies held forth on the subject of catholicity in taste regarding music. Unfortunately we can't all be catholic in our judgments regarding music, for is more personal than any of the other arts. Lots of people admire Shelley, and yet are able to enjoy Rudyard Kipling's "Regimental Ditties." Or, again, they devour Wordsworth's "Peter Bell" with the same enjoyment as Theophile Gautier's "La Morte Amoureuse." The writer referred to cannot understand why this should not be the same thing in music. Why, for example, Chopin is not relished with Cherubini, or why Wagner is liked better than Halévy. There be those who are truly catholic, who give Haydn his due while abating no jot of their admiration of a Beethoven symphony; who enjoy a Verdi music drama, but also realize the microscopic grandeur of Robert Franz' songs. But they are few and hard to meet. We have Wagnerites and anti-Wagnerites—people who foam against Brahms and people who swear by Händel. There are pianists who love Hummel and who hate Schumann, who think that with Bach all music ends, and others who refuse to admit that any music exists for the instrument beside the Beethoven sonatas.

What can be done with such people. Isn't it foolish to rail at them? Are they not simply suffering from

congenital defects, such as color blindness, insensibility to perfume and a hatred of music? Music is largely a matter of temperament. It approaches nearer the springs of our personality than other arts. It develops the hottest loves and excites, because of its inclusiveness, the fiercest enmities. Musical people are naturally quarrelsome. They have finer strung nerves than their neighbors and they lead a more intense life. Likes and dislikes of certain composers are a matter of life and death to certain temperaments, and not a glove to be taken off or put on when another master appears. This makes of musicians very poor critics. They are narrow and earnest and seldom discriminating in weighing the merits of a man whose music is not to their taste. With book men, with painters, with all other artists we doubt if their art is bone of their bone and flesh of their flesh as is the case with musicians. Only the varied and generous culture can eradicate this narrowness of vision this want of catholicity of tastes and judgments.

## THE LAMPERTI METHOD.

THUS far the exciting discussion regarding the Lamperti method brought about by THE MUSICAL COURIER'S inquiry into the veracity of certain advertisements has already born fruit in bringing vividly to light two important distinctions. One is that there were two Lampertis, whose identity had become involved; the other that the names of both have been used to create the same impression. Naturally, all persons interested in vocal matters knew that there were two Lampertis engaged in giving vocal instruction; but not until our question had brought out the series of contributions already published was it fully comprehended that these two Lampertis represented two distinct functions and that they were not synchronous in their activity.

The senior Lamperti, the one to whom Mrs. D'Arona refers as the Lamperti is unquestionably the founder of the Lamperti method. It is admitted, even by those who are representatives of Lamperti the son, that he assisted his father by playing the accompaniments during the lesson periods, but the Lamperti method was a Lamperti method before the young Lamperti established himself as a singing master.

We do not mean to question the thoroughness, the artistic balance or musical effectiveness of the method of young Lamperti of Dresden; we are not at present engaged in discussing the relative merits of two methods, but we wish to put on record the fact that there is one Lamperti method as Mrs. D'Arona has endeavored to make clear, and we are of the opinion that those who are the representatives of the younger Lamperti's method should say so distinctly. By permitting the inference to exist that they represent the original Lamperti, they are in reality discrediting the younger Lamperti—their own teacher.

## THE TWO MEETINGS.

THERE is no doubt that the meeting of the two organizations—the Music Teachers' National and New York State Association—at or about one period in this State next summer is apt to injure the prospects of both. The National Association is not prosperous, and its meeting in Cleveland last year was as near a fiasco as such affairs could approach without going to pieces. Its meeting at Chicago this year was a mere echo of former great gatherings, despite the favorable surroundings of the occasion.

The State Association has had some exceedingly dismal meetings, with the usual array of amateur readers and didactic essays, that should be circulated in print, instead of being read to a mere handful of bored auditors. We wish to add once more that so long as these meetings of all the various associations are to be appropriated by essayists no large attendance will ever greet the readers. Musicians wish to hear music when they gather at these meetings, such music as is not vouchsafed to them during the year in their small towns, and at these gatherings they expect chorus work, quartets and quintets, good piano trios, vocal work. They can read essays all the year round, whereas they have no opportunity to hear ensemble music.

And yet the managers of these meetings will fill the programs with essays, dreary and otherwise, demonstrating that the larynx is apt to swell when the temperature of the studio reaches eight below freeze, and that a teacher should never collect his dues in advance unless he knows the parents of the pupils do not intend to pay.

What is the result? Take a State meeting, and it



will be found that the outside attendance does not average fifty teachers a day. We attended State meetings when the average daily outside teachers' attendance did not average twenty-five, and the same applies to the National Association. The essay has very nearly killed the whole aggregation of associations, including the bankrupt National. (And by the way has ex-Treasurer Presser, of Philadelphia, ever paid his account to the National?)

Now under Mr. Lombard's energetic manipulation it is expected that the meeting of the National Association at Utica next year will be a sort of festival. Can he carry his plans to a successful issue with a State meeting competing with him? We would advise him to drop the whole scheme, save time, energy and annoyance and permit the whole National organization to go to pieces unless the State Association agrees to co-operate with him—tacitly at least—by adjourning its meeting of 1894 to 1895.

#### "THE MEDICI."

THE Royal Opera House, Berlin, will be the first German stage on which Leoncavallo's new work will appear after its production at Milan on November 9. It is the first part of a trilogy, and the libretto is by the composer himself. The full title is "I Medici. Azione storica in quattro atti. Parole e musica di Leoncavallo," and the plot, according to a Vienna critic, is somewhat as follows:

The first act takes place in the neighborhood of Florence. "Lorenzo" and "Giuliano," great grandsons of Cosimo di Medici, are on a hunting expedition with their court. The brothers discuss the hostile attitude of the Pope toward their family and their rule, but this political discussion is soon interrupted by an idyll. "Simonetta Catanei," a beautiful Florentine, who is the prey to an incurable disease, and her friend, "Fioretta di Gori," happen to be in the vicinity of the hunting ground; a white doe flees toward them pursued by "Giuliano." The sight of "Simonetta," refined and glorified by her physical sufferings, awakens a sudden love in the young man, a love which she returns. But "Fioretta" also is smitten by the noble appearance of "Giuliano," and the latter, dazzled by the vision of the two beauties, leaves the scene; not, however, before he has been observed by the Papal partisan, "Montesecco," one of his enemies.

When the curtain rises on the second act we see the conspirators at work. "Francesco Pazzi," "Bernardo Bandini," "Salviati" and the aforesaid "Montesecco" are on the Piazza San Trinità, talking of a plan for getting rid of the Medici, when "Lorenzo" and his followers come on in one of those nocturnal festivals, not rare in those days in Italy. "Lorenzo" gives a serenade before the house of the Donati, and while he sings musicians in the crowd supply the instrumental part. The serenade soon becomes a general festival, merry throngs stream in from all sides, singers and dancers come in, and a *Canzone e Ballo* follows, in which the words are taken from the works of the contemporary poet, Politian. In the music for this passage Leoncavallo has doubtless striven to reproduce the old forms, in which the chorus of dancers was sung. "Simonetta" and "Fioretta" mingle in the crowd, and the former sings a *Canzone e Ballo*, which attracts general attention. Hand clasps hand, lips are meeting, hearts are throbbing, when "Simonetta" grows pale and sinks to the ground, blood flowing from her mouth. In the confusion this accident creates "Giuliano" and "Fioretta" find an opportunity for some love making. "Giuliano" is at first surprised at her confession of love, but soon feels the net which is thrown around him.

The third act is on the Ponte Vecchio. We see the chambers of "Simonetta," who has recovered, and "Fioretta." The latter in a monologue laments her treachery to her dying friend, but is soothed with thoughts of her love. The conspirators who expect to find "Lorenzo" on the spot hide themselves, but "Giuliano" alone appears, and as the removal of the younger of the Medici was only a small part of their plan, the execution is put off till the cathedral service next morning. During this time "Giuliano" is with "Fioretta," but "Simonetta" has heard the arrangements proposed by the conspirators, and resolves to save the man who is playing her false before her very eyes. She calls aloud to her beloved "Giuliano": "To-morrow, to-morrow!" and falls dead to the ground.

In the beginning of the fourth and last act we see the interior of San Reparata, the present cathedral.

Mass is being celebrated; a crowd of women are kneeling before the altar; the men stand in the front of the stage. With the worshippers are mingled the partisans of the Pazzi, the foes of the Medici. The critical moment is when the priest raises the Host; this is the signal for the murder on that 26 April, 1478. "Lorenzo" parries the thrust of the dagger and flees to the sacristy. "Giuliano" falls beneath the deadly poignards of the conspirators. There is a scene of frightful confusion, and amid the shouts of the crowd "Fioretta's" cry for help is heard. The people call aloud for vengeance. "Lorenzo the Magnificent" is triumphant.

The second part of the trilogy is to be entitled "Gerolamo Savonarola," the third "Cesare Borgia."

#### IS IT ONLY A FAD?

ELSEWHERE in this issue is discussed the tendencies of the new school of poetry in France, which has as its base, singularly enough, music. Wagner has certainly made his influence felt in France and in French literature. We do not speak of the vagaries of that astonishing individual known as the *Sâr Peladan*, but of that group of talented, earnest men who have set their faces against the realistic school with all its nastiness and baldness of feeling and who are literally attempting a sort of spiritual Renaissance in French letters. Music is feeling this impulse; for the Extreme Left, to use a political term, is as enthusiastically determined as that group of 1832, which consisted of such divers temperaments, all working, however, for spiritual freedom. There is much that is mystifying in the new movement: Symbolists, Neo-Catholics, Decadents and a half a dozen other names. Paris can get up an "ism" of any sort in a month, and a school with a following in six months. It is the hotbed of intellectual thought, yet, as Frederick Myers so truthfully writes, Wagner endeavored to arrest the fleeting, incommunicable, indefinite meanings of music by uniting it with words; the Symbolists wish to do exactly the converse. They seek to invest verse and prose with the plastic and rhythmical qualities of music, to make words sing color, if such a contradiction may be allowed; in a word, to accomplish the impossible.

Our own Poe had the lyrical quality as no other modern poet, except perhaps Shelley. He cared little for subject, for treatment everything; and he worked in a medium almost supersubtle. These new men attempt the same thing, and some of the results are, it must be confessed, astonishing. The "Raconteur" has sought to defend the school, but we suspect that it will pass as did the famous Pre-Raphaelite movement and its congeners in England. We also doubt seriously if the Parisian group will produce such a rare individuality as Dante Gabriel Rossetti, such an audacious and wonderful poet as Swinburne, or such a noble humanitarian and poet as William Morris. The study of new tendencies in any art is fascinating, especially when so much genuine talent is displayed as in this case in point. "All passes except art," sings Gautier, and it is art after all which shines with its eternal light in Maurice Maeterlinck's plays, in Mallarmé's exquisite prose, Paul Verlaine's jewels of morbid thought and Bruneau's realistic music dramas. Let us honor the ideals of these new men, even though they be foreign to our tastes and sentiments.

WE have received another communication (the last we hope) from George Hollow Wilson, the secretary who bungled musical affairs so wonderfully well at the Columbian Exposition. The disgraceful history of the mismanagement of the music section of the great World's Fair of 1893 is yet to be written. None of the illustrious musical people who were positively promised for us were there. Mr. Wilson's continental trip settled that question. In a word, the fizzle was great and is a national disgrace. Now that the Exposition is over Mr. Wilson will retire to obscurity forever. He has surely done enough mischief.

**Henderson Will Lecture.**—Mr. Wm. J. Henderson, who has been engaged by the New York College of Music to give a series of twenty lectures on the history of music, will give the initial lecture of the course to-morrow afternoon in the college hall.

**Frederic Brandeis.**—Two of Mr. Frederic Brandeis' compositions have recently figured on Mr. Emil Liebling's (Chicago) programs; a "Polka Fantastique" was played at the eighteenth popular concert at the Columbian Exposition, and his gavot in A minor was played at Mr. Liebling's own concert at Kimball Hall last Thursday.

## RACONTEUR

### PARSIFAL.

Parsifal a vaincu les filles, leur gentil  
Babil et la luxure amusante et sa pente  
Vers la chair de ce garçon vierge que cela tente  
D'aimer des seins légers et ce gentil babil.

Il a vaincu la femme belle au cœur subtil  
Étalant ces bras frais et sa gorge excitante;  
Il a vaincu l'enfer, il rentre dans sa tente  
Avec un lourd trophée à son bras puéril.

Avec la lance qui perça le flanc suprême  
Il a guéri le roi, le voici roi lui-même  
Et prêtre du très-saint trésor essentiel;

En robe d'or il adore, gloire et symbole,  
Le vase pur où respire le sang réel,  
Et, O ces voix d'enfants chantant dans la coupole.

PAUL VERLAINE.

THE last three lines of this sonnet of Verlaine's are absolutely exquisite. I have often hinted to you that I firmly believe that Richard Wagner will have his strongest following in France. They revel in him now, and Charles Baudelaire was a John the Baptist for the German composer. His famous essay, "The Music of the Future," written many years ago, pointed out the beauties of the new composer, while singularly enough Paris has since been enjoying her Wagner second-hand in the music of Joncières, Massenot, Reyer and others. Now that it is confronted with the real thing it is amazed, and its critics go about in sackcloth and ashes, beating their breasts, lamenting "and we cast forth this man as an enemy in our father's house and, alas, we knew him not; woe be unto us!" and Wagner is worshiped in divers fashion and his influence is even affecting French literature.

Paul Bourget in his very interesting essay, which the "Forum" prints in its current issue, points out the reaction from the novel of manner, the novel of analysis, and the whole tribe of photographers and realists. The drift seems setting in toward a form of Christianity, an æsthetic Christianity—a worship, of morals, or rather the symbolism of morality.

"Fifteen years ago," says Mr. Bourget, "poetry's ambition was in picturesqueness and execution to rival painting. To-day it models itself on music. It is preoccupied with effects of mystery, of shadow, of the intangible." This is strikingly illustrated in the verse of Verlaine, whose poetic creed I have given you before in the "O la nuance, seule fiancée, Le rêve au rêve et la flûte au cor." These new men are musicians in words. They follow Wagner; above all are they descendants of Edgar Allen Poe, who has literally deflected the mighty current of French literature into his neglected channel. Ah, if we but appreciated Poe as do our Gallic neighbors! Mallarmé and Gustav Kahn produce verbal effects akin to music, with its melancholy mystery.

A literary critic in the "Tribune" last Sunday abuses the new school for this striving after new ideals, and above all considers as especially reprehensible the introduction of this virus into our English tongue. Why? It seems to me that any method or mode of thought, curious and exotic as it may seem, will enrich our experience, make novel the outworn symbols of everyday trading English. De Quincy, for that matter, may be blamed for his Latin tendencies, but how he glorified English prose! A follower is Walter Pater, whose earlier style is like gorgeous music and in an humbler fashion, but withal artistic, is the prose of Oscar Wilde. He too has infused some of the sound of music, and some of its intangibility into his ornamented periods. Why shouldn't this thing be possible? I ask. Must prose always be a beast of burden traveling laboriously the hard, beaten track of the vulgar? Can it never be deftly manipulated into shapes of beauty, suggestive, subtle and without idea? Why must that which the writer in the "Tribune" calls "ideas" be always thrust upon us? Why must we be educated, why can't we feel and not be forced to swallow a sermon in every sonnet? How charmingly allusive is Verlaine's "Parsifal," and what extraordinary music Gustav Kahn makes out of the French language! I know that I am arguing from the musician's view point, but I could die happy if I could translate into terms of prose a Chopin prelude, say the one in E minor. There is nuance for you with just the faint adumbration of an idea.

Of course precisians and the objective band of critics headed by Brunetière in Paris are denouncing the new movement. Let them give us something better, say I; and hang their criticisms until they do!

It is Richard Wagner who has done much of all this, preceded of course by Poe. As Bourget acknowl-



edged, Keats, Rossetti and Swinburne are read and understood in Paris—and so the battle goes on. A return to the ideal, a return to romance, a return to the beautiful. Away with slop bucket photographs, away with your hard, harsh pictures of pustules and other abhorrent things! Come out into the night and watch with me a soft green star. It is but a pin prick in the inverted bowl of the night, but it sings like faint flames in thin glass. Its song is of the beautiful, of the twilights of Chopin's garden, of the magnificent wavings of the trees in Wagner's luminous forest. It is the song of symbolism, the song of the butterfly whose wings, rudely pulled out by the vivisectionists, have grown another pair.

I advise you to go and listen to Richard Mansfield's intellectual, artistic, if not altogether convincing "Shylock." One clever idea he has introduced, and I suppose that the purists will wax wroth. Every time that the Jew appears he is represented in the orchestra by a short, sombre, typical phrase. Gustav Dannreuther, the violinist, plays first in an octet of strings, which discourses most charming music. What a relief all this is after the regular theatre orchestra, with its idiotic scratching and hideous blare of brass.

Mr. Mansfield deserves the thanks of all music lovers for this innovation. How many times have not our hearts been wrung in the entracts of a tragedy by disgustingly inappropriate music. At Herrmann's theatre this is all different now, and it is a welcome change.

This is cut out of a morning paper and refers to the fainting of Miss Adele Ritchie on the stage of the Garden Theatre last Thursday night at the première of "The Algerians."

"The fainting of Adele Ritchie the night before last on the stage of the Garden Theatre has set more tongues wagging than you can imagine. I saw the thing happen, and it didn't surprise me at all, as I knew Miss Ritchie for a nervous, impressionable girl; and perhaps the heat the first night and tight lacing caused her to take the tumble she did.

"She came on the stage with the three other girls, and all went well until she had to face the De Koven box. As she did this she became deadly pale, her eyes were glassy, and she twisted, tottered, and then fell on her face. What surprised me was the superhuman coolness of Nellie Braggins, who continued singing and motioned for somebody to take Miss Ritchie off. Most women would have lost their heads, stopped singing and rushed to pick up the sick girl. Not so Miss Braggins and her two companions, who held their own admirably. There was a murmur, and Mr. De Koven, who hadn't seen the accident, for he sat with his back to the stage in the privacy of the proscenium box, went out looking almost as sick as Miss Ritchie. The most composed people in the audience were the people in Mrs. De Koven's box party.

"After all it was nothing serious. Miss Ritchie had eaten nothing all day and drank lots of tea, which made her nervous and dizzy. This, combined with the excitement of the hour, made her act as if she had seen an awful apparition, for she covered her eyes suddenly and then toppled over. It was very exciting. Later, when Miss Ritchie made her reappearance, she was received with a round of applause. American audiences are great at such critical junctures as these. Miss Ritchie then proceeded to act and dance as if nothing had happened. You know that she fainted in Boston last week, but if she faints again I shall begin to suspect there is some truth in the stories that were floating about to-day. Some one said that it was sham, but she came down too limp and lifeless for that. Don't faint again, O blondest of your sex! The novelty might wear off."

The above is exaggerated. I too saw Miss Ritchie faint. She was laced too tightly; and Mr. De Koven, became pale simply because he expected a smash up of the quartet. What do I think of this new operetta? I am forced to leave any critical expression of opinion to my confrère who wields the battle-axe in the front office. When I asked him how he liked "The Algerians," he remarked that he knew a hawk from a heronshaw, and that Julius Steger sang and acted better than most of the comic opera baritones, to which I heartily agreed.

"Town Topics" had something to say about Gounod and Mrs. Weldon last week, and while I think it in questionable taste to drag into view the mistakes

of the composer's life, yet look how poor Wagner was treated and is treated! "Town Topics" throws some additional light upon the matter. Here it is:

The connection between Gounod and Mrs. Weldon has been somewhat garbled by my confrères of the daily press, and in no instance has an exact account of the lady's peculiarities been given. The "Herald" has stated that Mrs. Weldon was the best dressed woman in London, whereas she was really one of the worst gowned persons one could find in the metropolis, and of late years has adopted an eccentric kind of Salvation Army costume that is positively hideous. Her husband was, and is still, I believe, a pursuivant at the "Heraldry" office, and was formerly an officer in the Inniskilling Dragoons. He is a thoroughly good fellow and possessed of a fairly large income. Before Mrs. Weldon became infatuated with the celebrated composer she and her husband occupied Tavistock House in Tavistock square, once the residence of Charles Dickens. At this time Mrs. Weldon's eccentricity took the form of gathering together gutter urchins and letting them have the run of her home in all their native squalor. Naturally this displeased Mr. Weldon, and it cannot be denied that it must have been unpleasant to return home tired in the evening and find the staircase and rooms infested with scrofulous infants. Exposulations having no effect an amicable separation was arranged, by the terms of which the husband gave the wife Tavistock House and £1,000 a year.

Gounod had been a frequent visitor to the Weldons previous to their separation, and it was at this time, and not before, as has been stated, that he became a resident in the "orphanage," as the house was then called. Mrs. Weldon was a strikingly handsome woman, and the possessor of a beautiful soprano voice, but a tendency to sing off the key somewhat detracted from the effect that would have otherwise been produced. She sang many of Gounod's songs, which he wrote specially for her, notably "Ruth" and "There is a green hill far away," and acquired an influence over the venerable composer that ended as suddenly as it began. She was always known to be a spiteful woman, and perhaps it would be kinder to put her subsequent actions down to insanity. Her persecution of the former inmate of her house is too well known to be repeated. She developed into a perfect virago, and published a paper entitled "Social Salvation," in which during its short career abuse was hurled on the heads of her supposed enemies. She posed as an abused woman, and went to Paris, where she used to sing in the streets, by way of enlisting the sympathies of the Parisians. Then in a lawsuit Sir Henry de Bathe having witnessed against her, she began writing anonymous letters to his servants, alleging that all that baronet's children were illegitimate. Latterly she has been practically lost sight of, and only the death of the maestro has brought her name once more before the public. The "orphanage" has long ceased to exist, and Tavistock House was dreary and unoccupied when I last saw it.

Apropos of my thesis to-day, Henderson, of the "Times," told me once that he had the idea of reproducing in poetry the movement and spirit of the symphony. This is not exactly what the Frenchmen of to-day are attempting, for while they mangle prosody occasionally they do not think of treating as subject matter symphonies or sonatas. I am very much interested in the outcome of Mr. Henderson's attempts. I believe the late Sydney Lanier made some such experiments.

The Pachmann boom is rapidly growing. Chattering all Hall three concerts was crowded to the doors, and the little artist was rapturously applauded. I assure you sincerely that he plays very much better than he formerly did. He handles his instrument with more authority and sincerity. On the technical side too he has grown. His scales are marvels and his tone better. I shall not soon forget the C sharp minor portion of Chopin's E major scherzo—the fourth. It was literally intoned. I wish, however, that he had more freedom of fore arm and upper arm. His arms seem cramped and do not swing free from the body. A better, richer and more sonorous tone would result in chord playing if Pachmann learned this distinctively modern touch. At present he is all fingers, and while those fingers are marvels, yet the range of his color could be vastly extended; or is the lovely wretch without a forte in his nature? In the G flat etude last week his fingers sang like tiny, tender flutes. In the F major study, the concert previous, I heard the prancing velvety hoofs of a miniature pony.

Yet what tricks doth he not indulge in—tricks which bring tears to your eyes. Fancy playing that great C minor study in the second book (op. 25)—filled as it is with the surge and thunder of great seas—fancy giving it to us at a mezzo forte! It was a lovely specimen of unison playing, but it was not Chopin. The berceuse was delightful, and oh what a tender, tranquil eyed infant he rocked to sleep! Most pianists fancy that they have to spank the baby before putting it to rest, and one of them usually rocks a monster brat, which squalls in chromatic thirds, and invariably awakes at that C flat which enters like a ghostly moonbeam in this drowsy nocturne of Chopin's. Pachmann proved a delightful nurse, and it was an ideal lullaby. But good Lord, how sick I am of the composition!

He played two valses in A flat and G flat charmingly, but I don't like his A flat polonaise. Pachmann's art was born under a bureau. It is that which makes his phrasing so short-legged at times. But what an artist he is in his own genre! He has no equals, and

I fancy will leave no followers. His is an unique gift, and that singular face, with its veiled glances and desperately wicked expression, is part of the show.

Mr. Schwab told him of the remarriage of his divorced wife, the pretty, graceful woman who froze the keyboard when she touched it. Pachmann was really fond of her, and when he heard of her marriage to a French lawyer he broke down completely. It was after his first recital and his nerves were very shaky. Finally he dried his eyes and plucking his manager by the arm he murmured in a husky voice, "Lieber Schwab, how mooch money vas in de house to-day!"

### Gounod's Funeral.

[BY CABLE TO THE HERALD.]

AT Paris on October 27, 1893, the state funeral of the late Charles Gounod took place. The body was removed in the morning from the Gounod residence in the Place Malesherbes, where it had been lying in state, to the Church of the Madeleine. An immense crowd filled the Place de la Madeleine and the streets and boulevards in the vicinity. The interior of the church was hung with black drapery, dotted with silver stars and trimmed with a heavy silver fringe. Similar emblems of mourning draped the portico, over which was a shield of silver bearing the initials "C. G." The columns in the interior and the altar chairs were hung with black velvet, caught up in loops by silver rosettes and stars. Around the upper part of the walls were placed shields, harps and triple sprays of palms.

Some of the shields bore the names of the secular works of Gounod: "Faust," "Romeo et Juliette," "Tribute de Zamora," &c. These were veiled with palms. Other shields bore the names of the composer's sacred works: "The Redemption," "Mors et Vita," &c. These latter shields were not veiled. The catafalque upon which the casket containing the remains rested was in the centre of the church under suspended silver spangled curtains, the ends of which were looped on pillars 25 feet high.

The Church of the Madeleine is peculiar in that with its beautiful interior it has no windows. For this reason it is particularly adapted for solemn funeral services. To-day twelve candelabra and a forest of tapers filled the church with a mellow light, and brought out more forcibly the beauty of the mourning emblems. Six silver angels were posed above the canopy over the catafalque to symbolize the bearing of a soul heavenward. Light was thrown upon these figures by tapers that gave out flickering green flames to typify the purification of the soul. Before the body was removed from the Place Malesherbes prayers were said by the curé of the parish church at St. Cloud that Gounod sometimes attended.

The procession accompanying the remains arrived at the Church of the Madeleine at 12:15. Most of the wreaths and other floral offerings were left outside the church. These filled two carriages and six stretchers. The finest of the offerings was a lyre of blush roses, Parma violets and heather, around which was a broad black satin band inscribed:

"To my illustrious master and friend." It was from Adelina Patti. The grandchildren of Gounod sent a wreath of white lilies and white roses. The theatres of every European city sent crosses and wreaths.

Six black plumed and caparisoned horses drew the hearse, which was surmounted by plumes. Masses of crape and palm branches were in the corners. The pace cords were borne by Victorien Sardou, the dramatist; Am-

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broise Thomas and Louis Ernest Reyer, the composers; Léon Gérôme, the painter; Paul Jules Barbier, the dramatic author; Leon Carvalho and Gounod's old friend, Bertrand, director of the Opéra. Among the great crowd of distinguished men who attended the services were Ferrati, the Papal Nuncio; Dumas, Claretie, Munkacsy and Van Beers.

The body was accompanied by a detachment of troops and several bands from the house to the church. In accordance with the usage of the Legion of Honor, of which Gounod was an officer, the mass was a simple chant. Saint-Saëns presided at the organ. When the coffin was placed upon the catafalque twelve priests descended the altar steps bearing in their hands lighted tapers. They took positions around the catafalque. Abbé Leris, curé of the parish church of St. Cloud, recited low mass. The choir sang the "De Profundis" and the "Dies Irae," the lines being sung alternately by the trebles and the basses. This simple ecclesiastical music was very impressive.

The religious ceremony ended, the mourners came out on the steps, where speeches were made by Jules Simon, Gérôme and Poincaré, Minister of Public Instruction, who said:

"When such a master as Gounod disappears it would be ingratitude, almost impiety, for the nation to give no signs of mourning. He was one of the noblest and purest of a long line of French artists. He had all the good qualities of his race—taste, affability and simplicity. The man was the equal of the artist. He was a man of sovereign intelligence. He was generous and good, and he bore with touching resignation the afflictions of old age. Not only as an artist, but also as a patriot, he had long been a grand example to the French nation."

Gérôme said: "He was an artist as the word is understood in its highest sense—a French musician par excellence." Turning to the coffin Mr. Gérôme continued: "Thy works will endure. Thy memory will live in the hearts of those who have known and loved thee in eternal regret."

Saint-Saëns spoke thus: "Gounod's operas won for him his personal popularity. His purely dramatic works will prove to be more or less ephemeral. His best genius was shown in his religious compositions, which assure to him the admiration of future ages. His fame will increase with time. He loved art above everything, and art in return will give him immortality."

At the conclusion of the speeches the funeral cortège started for Auteuil, led by the band of the Twenty-fourth Infantry Regiment, playing Chopin's "Dead March." Auteuil was reached at half past 8 o'clock. Few persons except the mourners trudged the 8 miles from the Church of the Madeleine to the cemetery. After the body had been lowered into the Gounod family vault the curé of the parish church offered prayers for the repose of Gounod's soul.

After the interment Jean Gounod, as the representative of the family, shook hands with everyone. At a quarter past 4 P. M. all the mourners and others who had attended the funeral went back to the city. Many persons stood along the streets through which the cortège passed, and as the hearse went by them every man bared his head and every woman bowed, all making the sign of the cross.

A committee has been formed, of which Ambrose Thomas, the composer, is the head, for the purpose of erecting a monument to the dead composer.

It will be remembered that a few years ago Gounod went through a very severe crisis, which, however, he seemed to pass without its impairing his mental faculties. But so far as his physical condition is concerned he never entirely recovered. A few months ago he became worse and ceased to attend at the Conservatoire or at the Institute.

Living in his villa at Montretout and going out every day, as he had been doing lately, had done him much good. He had regained some of his strength; and was busy on a requiem mass, his last work.

On Sunday last (October 15), after having attended service at the Church of St. Cloud in the morning, he received a young pupil of the Conservatoire at his villa in the afternoon, and they sang parts from his requiem mass together, the pupil playing the accompaniment and Gounod singing. Suddenly the great composer stopped in his singing and fell in an apoplectic seizure.

Gounod made his confession of faith ten years ago, when he set to music the beautiful poem of Louis Veuillot:

Places à mon côté ma plume  
Sur mon cœur le Christ, mon orgueil;  
Sous mes pieds, mettez ce volume,  
Et clouez en paix le cercueil.

Après la dernière prière  
Sur ma fosse plantes la croix,  
Et si en me donne une pierre  
Gravez dessus: J'ai cru! Je vois!

Dites entre vous: Il s'endormit,  
Son dur labeur est achevé,  
Ou plutôt dites: Il s'éveille!  
Il voit ce qu'il a tant rêvé!

J'espérai sur Jésus sur la terre,  
Je n'ai pas rougi de sa loi;  
Au dernier jour, devant son Père,  
Il ne rougira pas de moi!



European Headquarters of THE MUSICAL COURIER,  
Berlin, W. Linkstrasse 17, October 10, 1898.

THE Berlin concert season of 1893-4 was regularly opened a week ago to-day with the first of the "Symphony evenings" of the Royal Orchestra, which concerts take place at the Royal Opera House. So great grew the demand for seats to these, the best orchestral concerts of Berlin, that late last season the management which arranges these entertainments for the benefit of the orchestra members' widows and orphans' fund made the innovation of giving a so-called public rehearsal on the American plan. Only these extra concerts, for such they are here as well as in the United States, take place here from noon to 2 P. M. on the very day of the concert, instead of the much preferable way en vogue in New York, Boston and Brooklyn of holding them on the previous afternoon. Still these public rehearsals have also proved a success, and have "come to stay."

The first "Symphony evening" did justice to its name in the fullest sense of the word. The program consisted of three symphonies, one from each of the three classic creators of the greatest form for orchestral writing so far extant. Papa Haydn had been drawn upon for the charming B flat symphony (No. 12 in the Peters edition), and really one of the best of his entire and numerous contingent. I was somewhat surprised to notice in it for the first time a bold and beautiful chromatic progression of harmony, which I had always heretofore considered as having been invented by Charles Gounod, who indeed introduces it in the love scene in "Faust." The stately menuet is one of the most impressive movements ever penned by Haydn, and Weingartner took it at just the right tempo, in agreeable contrast to the usual hurry with which this antique dance is rushed through in mistaken scherzo time.

If I have anything to criticize in the performance of this and also in the symphony that followed, Mozart's lovely G minor symphony, it is that Weingartner performs them too rigidly, and likewise too brilliantly, too sonorously (I don't know how exactly to translate the modern German adjective *schneidig*). These works thus lose somewhat in flavor, I might say in perfume, and a certain haze which seems to surround them, especially Mozart's tender chamber music symphony. It is all magnificently worked out and worked up to climaxes, in such strong dynamics, however, as neither Haydn nor Mozart ever dreamed of, even when they wrote for their orchestras. Lastly, it is all too military, and not enough in the easy going, graceful spirit in which these symphonies were conceived.

Was it that the public seemed to feel something of this sort, or that they wanted to show Felix Weingartner that they are not unsensitive to the way in which this talented young conductor broke faith with them and the intendant of the Royal Opera House in the now celebrated Berlin-Munich contract matter. Anyhow, and in spite of the extremely brilliant performance, the true, the ringing, enthusiastic applause that followed all of Weingartner's performances last year did not set in this time until after the first movement of the Beethoven A major symphony. Of this, the master's most sunny symphonic creation, Weingartner gave a reading which followed as closely in the footsteps of Hans von Bülow as ever I heard before. This is certainly a great compliment, and I want it considered as such, although I must confess that a more independent conception would have pleased me more, and would have been what I expected. As it was, however, it was highly interesting, and the superiority of the orchestra, almost each member of which is an artist on his chosen instrument, shone forth in the most brilliant manner. Weingartner was literally overwhelmed with applause, but when he turned round for the first time to bow his thanks I hardly recognized him. He has shaved off his full beard, mustache and all, and bereft of his hirsute appendage and shorn of his blond locks he looks now ten years younger than heretofore. Extreme youthfulness, however, is hardly an excuse for his breach of good faith toward Count Hochberg, intriguing methods and press manipulations, such as have taken place in Munich with regard to this matter, where with the aid of Possart and an uncle of Weingartner, who owns one of the Munich papers, politics were called into aid, and a vain trial made to disgruntle everybody. Such methods, however, do not avail long, and failed entirely in this instance, at least as far as the public was concerned. I am in a position, moreover, to know the inside story, and from both sides, and I must confess that

I consider Weingartner in the absolute and unquestionable wrong in the entire proceedings, and I doubt not that the day will come when he will regret bitterly what he was led to do on the trip from Berlin to Milan, when he made that fatal stop-over at Munich.

The program for the second concert, which will take place on the 18th inst., will contain Mendelssohn's "Fingal's Cave" overture, Tschaiakowsky's "Romeo and Juliet" symphonic poem, Brahms' "Academic Festival Overture" and Raff's symphony, "In the Forest."

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The Philharmonic Orchestra opened its regular season of tri-weekly concerts of the more popular sort at the Philharmonic on Thursday night last. I beg leave once more to call attention to the fact that these are not the concerts which are called the Philharmonic concerts, for, although the series of ten comprised in this term are played by the same orchestra, and are also given at the Philharmonic, they were called into life by Manager Hermann Wolff and conducted by Hans von Bülow, and have nothing in common with the above-mentioned concerts. The latter are now being conducted by Courtconductor Prof. Franz Mannstaedt, who gave up his Wiesbaden position to take command of the Berlin Philharmonic forces. He is a finer musician and a better conductor than was Herrfurth, his predecessor. The ensemble too seems to have improved since Mannstaedt took command, but the cleanness of pitch, especially in the wood wind, seems to have suffered somewhat at the seashore of Scheveningen, where the Philharmonic Orchestra always spend their summer and enliven with their daily concerts the dullness of that Dutch watering place.

The program for the initial concert was an extremely well selected one, but perhaps more interesting to a specifically musical than an every day general public. Nevertheless the latter has turned in full force and crowded the beautiful hall of the Philharmonic. Sandwiches, beer, smoking and enthusiastic applause mingled peacefully and the enjoyment seemed a most genuine one.

Mannstaedt led off with the "Meistersinger" Vorspiel which he gave in good shape. Then he changed the conductor's stick for the piano stool, sat down on it and played the Tschaiakowski B flat minor piano concerto in most commendable style. He was a pianist before he became a conductor and he has a most serviceable technic and apparent routine in both qualities. What he evidently lacks, however, both as a pianist and a conductor is the divine fire. Inspiration and verve are not there. Everything goes quite smoothly and musically, but not with the vim of a great artist. Well, his hearers and admirers did not seem to miss that and applauded vigorously. He even got the *obligato* laurel wreath and everything came off swimmingly. Anyhow, as I said before, Professor Mannstaedt is a great improvement in every way upon Mr. Herrfurth and that is the main thing.

The second part of the program was devoted to Beethoven's C minor symphony, while the third and last brought Richard Strauss' gruesome orchestral painting, "Tod und Verklärung," which you heard under Seidl's graphic baton in the New York Philharmonic two seasons ago; then there was Berlioz' "Queen Mab" scherzo, the dainty orchestration of which was lost on the crowd, and in the by no means flawless silence that reigned on this festive occasion, and the program wound up with that old war horse and safe stand-by Beethoven's third "Leonore" overture, which figured on the program as overture to "Leonore III." I wonder when and where, outside of Beethoven's "Fidelio," she ever reigned.

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For those who are tired of the eternal repetition of the Mendelssohn and Bruch G minor violin concertos, and their number, beautiful as these two works are, is legion, Felix Berber's first concert this season brought a novelty which they will hail with pleasure. The fiery, young, handsome and talented Magdeburg concertmaster last Friday night at the Singakademie played to a good sized and friendly audience for the first time a new violin concerto, yet in manuscript, by Fritz Kauffmann, the musikdirector of Magdeburg. The composer conducted his work in person,

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and with the executant shared the applause of the public, though not unanimously that of the press. The score was in my hands some six or eight weeks ago, and upon only cursory examination I found it to be the work of an excellent musician. Now, after hearing the concerto, I deem it an important augmentation to the not overburdened violin literature of the concerto genre. Kauffmann is already favorably known through his symphony and his piano concerto, but his op. 27, the D minor violin concerto will do more for him in this respect than both these preceding works. So much I am prone to predict. The first movement, though a trifle too long drawn out and a little prolix generally, is of considerable musical importance, finely conceived and masterly carried out, both as to the treatment of the solo instrument and the symphonic mold, which also permeates the orchestral accompaniment.

The slow movement in B major is a lovely romanza, with a beautiful cantilene theme and an ethereal Tristan ending, while the last movement is fresh and unflagging. The second theme in A major especially is very taking. The solo part of course is extremely difficult, but in the hands of a technically so skilled and musically so gifted artist as Felix Berber, it is a work worth hearing. I recommend it to the attention of Mr. Brodski, Berber's teacher, as well as Kneisel, Miss Powell, and a very few others. Second rate violinists, however, should not touch it.

Berber also played the Beethoven concerto in fine style and with remarkable repose. He is the coming violinist, and should not escape the attention of some enterprising American manager, Mr. Aronson not excluded.

The Philharmonic orchestra under Professor Mannstaedt furnished the accompaniments, without doing much toward raising my idea of their carefulness or willingness to do their best. A surprise, however, and one of the agreeable kind, was furnished by Mrs. Henrietta Hascall, who assisted and made her debut on this occasion. She is an American and a pupil of Mrs. Joachim. Her powerful, singularly resonant soprano voice has been well developed and shows a flexibility which is rare in so heavy a vocal organ. Moreover she sings with flawless intonation and with very accurate musical taste, phrasing and expression. She first gave a recitative and aria from Weber's "Ines de Castro," the difficulties of which she overcame with apparent ease, and showed a good compass of voice.

Later on she sang Brahms' "Liebestreu," Liszt's "Jugendglück" and a quaint little song by Henry Purcell, entitled "Nymphs and Shepherds," after which she was most enthusiastically recalled and encored.

I hope to meet Mrs. Hascall on the concert platform more frequently this coming season.

An event which I deemed worthy of a special cablegram to THE MUSICAL COURIER was the *rentée* of Franz Rummel, the pianist, which took place at the Singakademie last Saturday night and proved to be one of the greatest successes that great, conscientious, straightforward artist ever achieved. You know my opinion of Rummel and that for a period of fifteen years, during which I had known him intimately both as an artist and a man, it has never changed for the worse. On the contrary from year to year I found him improved and now he seems to me to have reached, together with fullest manhood, also the ripest and highest artistic development.

He played three concertos on the same evening, beginning with the Beethoven G major, which was given in the true, sincere and unostentatious, I might say "classic," Beethoven style. The opening showed just a trifle nervousness, but Rummel soon gained control over his nervous apparatus and after that he was in magnificent trim throughout. The Beethoven slow movement with its recitative phrases was a model of poetic interpretation and the rondo was played in smooth style.

With the Schumann concerto the artist reached in point of interpretation the climax of anything I ever heard him perform. The most beautiful, if not the absolutely grandest or pianistically most effective of all piano concertos ever written, with its at times tender, at times heroically romantic themes and contents seems to suit him admirably, and I must confess that for nobility and sincerity of expression Rummel's reading of the Schumann concerto I cannot imagine surpassable.

If in the two foregoing concertos Rummel the artist carried it over Rummel the pianist, in the closing work, Saint-Saëns' G minor concerto, he gained a veritable and deserved triumph as a virtuoso. Not that his interpretation, especially of the broad, Bach-like opening of the first movement, had been lacking in artistic feeling and excellency, but the clever, refined, flawlessly polished way in which he skipped through that pretty and dainty French allegro scherzando made the listeners' nerves tingle with delight, and they insisted—a thing which I have not yet witnessed here in Berlin—upon the repetition of the entire movement; and even then the applause did not abate. The finale was taken at breakneck speed and carried through without a mishap with most marvelous technic and with a rare spirit of abandon, nay, deviltry.

Altogether it was a really most enjoyable evening, and the audience evidently were united in the same opinion. They had applauded with increasing vigor and enthusiasm

all through the concert, and after the Saint-Saëns, even though it was getting late, they would not leave the hall until Rummel, after half a dozen recalls, sat down and sang out on the magnificent Steinway grand—the finest one I ever heard of that make—the Chopin D flat nocturne.

I am glad to notice that the entire press here without a single exception coincides with my opinion of both the artist and the American instrument he used.

At the Royal Opera House throughout the last week the old repertory prevailed, and I therefore had no regrets that the above concert engagements prevented my attendance.

To-morrow, however, the first novelty evening will take place, and three works will be heard for the first time at the Berlin Royal Opera, about which I will inform you in my next week's budget.

A *remplaçant* for that useful former member of the personnel, the tenor Rothmühl, does not seem to have been found yet, for this week Emil Goetz is appearing here "as guest" in Flotow's "Alessandro Stradella" and in "Der Freischütz."

A remarkable success is reported from my native city, Aix-la-Chapelle, where last week the one act opera "Aglaja," by a young countryman of mine saw the light of the stage, and is treated by the populace with an enthusiasm that could not be greater if a second "Cavalleria Rusticana" had been brought forth, and the press, including Dr. Otto Neitzel, of the Cologne "Gazette," speaks in the most flattering terms of it.

I am in a position to give you the opinion of the greatest musical authority Aix-la-Chapelle boasts on the novelty, but by his expressed wish I am restrained from using his name. I proceed to translate what he writes to me under date of the 5th inst.: "Aix-la-Chapelle witnessed last night an opera *première*. 'Aglaja,' libretto by David Kunhardt, music by Leo Blech, was performed for the first time under the composer's direction. The success was an imposing one. Frequent enthusiastic applause interrupted the performance of this one act work, and at the close the public did not seem to get tired calling the composer before the curtain, pelting him with laurel wreaths and giving vent to their enthusiasm in boisterous applause in which the orchestra joined with a fanfare.

The action takes place about 1820 among the Klephts, the warrior inhabitants of Northern Greece, and the book on the whole is well adapted for musical treatment. It offers the composer some striking moments, but in its entirety it is somewhat too long drawn out and hence also a few weary moments in the music.

The composer is now twenty-three years of age, was born in Aix-la-Chapelle, left the merchant's desk two years ago, studied one winter in Berlin with Bargiel and Rudorff, and wrote them—evidently tired of dry instruction—the opera in question. What the young artist offers is, considering his career and education, surprising. Blech is possessed of a strong talent for dramatic music, with a leaning toward the Wagner of the Nibelungen period, but also (and who would be astonished about it?) the modern Italian school. Withal his principal mastery lies in the musical characterization of personages and the depicting of moods (Stimmungen). His ideas and themes are at times original and never unimportant. The harmonies and orchestration are often interesting and brilliant, and only here and there they show the hand of a novice. The task for the singers is a difficult, but also a grateful one. The defects of the new work consist in the aforementioned moments of weariness, in consequence of the book, and a certain restlessness caused by the all too frequent change of rhythm and tonality. The young composer has, as is conceivable, not yet acquired the faculty of concentrating and working out his ideas. Blech has given us with his opera the absolute proof that we may expect of him much that is important. An inevitable condition for the fulfilment of this promise, however, notwithstanding the many beauties contained in "Aglaja," seems to me to be a continuation of his all too early interrupted studies. After that: *Vivant sequentes!*

I am glad of the success of young Blech, who is the son of rather poor people, and I hope for his sake that one good composer at least will have been born, bred and brought up at Aix-la-Chapelle.

A musical novelty of a different genre, but also not an unimportant one, was yesterday heard for the first time—privately of course—at the European headquarters of THE MUSICAL COURIER. It is a sonata for violin and piano in G minor, by Howard Brockway, a young American composer of far more than average talent. The work was played by the composer and the violinist Franz Fink, and so delighted the small audience (among whom were Otis B. Boise, the godfather of the new work, and Paul Tidden and Walter Meyerowitz, the pianists) that it was immediately redemanded and repeated in its entirety.

The thematic contents are fine, workmanship excellent, and the form of the most closely fitting nature. Altogether it is a work that will draw the attention of musicians to

this young and as yet entirely unknown American composer, for whom I predict a bright future.

I saw Anton Rubinstein here a few days ago. He is here on a short sojourn to see his family off to Russia. Manager Hermann Wolff tells me that he again made Rubinstein an offer of 500,000 reichsmarks, and would go with the great artist to the United States personally. If Rubinstein would consent to play fifty concerts. He obstinately refuses to listen to all such and similar proposals, while on the other hand he would be willing and eager even to cross the Atlantic in order to conduct in person his two sacred operas, "Moses" and "Christus," if Messrs. Abbey and Grau could be induced to stage these works in a manner satisfactory to the composer. Here is a chance for these enterprising managers which they ought not to allow to pass by without grasping it. I think the performance under Rubinstein's baton would be an immense success.

Fannie Bloomfield-Zeisler has arrived and is safely installed, piano and all. Her first concert will take place on the 19th inst., when she will perform the Chopin F minor and the Rubinstein D minor concertos. Her first appearance here is looked forward to with interest by many musical people, especially Americans, who are the best paying concert visitors in Berlin.

Heinrich Hofmann has composed a new choral work entitled "Das Waldfräulein," which will be performed for the first time on December 4 by the Stern Singing Society.

Anton Hekking, formerly first violinist of the Boston and New York symphony orchestras, will give a concert of his own here at the Philharmonie on Thursday night of this week.

### Richard Burmeister.

FOR some nine years past the readers of this paper have been noting the personality of Richard Burmeister, pianist and composer. His activity at the Peabody Conservatory of Music, his annual series of piano recitals, his performance of his D minor concerto here, in Baltimore, in Boston and in European cities and his new symphony, "The Chase after Fortune," have all been repeatedly referred to in these columns. The latter work, performed for the first time in Berlin in February, 1893, established his reputation as one of the most promising of the younger generation of composers.

The musical world will therefore be gratified to learn that arrangements have been made between Mr. Burmeister and the music agency of Mr. Margulies for a series of recitals and performances of Mr. Burmeister at Music Hall this season, and the reputation of this artist insures for these occasions results that will stimulate further concert work here on his part.

No programs have yet reached us and we are not acquainted with the details of the work to be done by Mr. Burmeister, but it will unquestionably represent the choicest variety of diversified schools of piano playing.

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BOSTON, October 29, 1893.

**"THE Honeymooners,"** an "eccentric opera," text by C. M. S. McLellan and music by William Furst, was given for the first time in Boston, at the Columbia Theatre, October 23, by the Pauline Hall Opera Company.

As the great Mr. Sarcey often remarks: "Ouf!"

The libretto is a disappointment. Much might well be expected of Mr. McLellan, for he is a writer of marked individuality, with many of the gifts that seem indispensable to the successful librettist of an operetta. Even in routine work he is entertaining, sensible, and often witty; his criticisms on dramatic performances and on plays were brilliant. His style seems spontaneous; the adjectives are all before him, and he chooses the right one at the right time. He knows the value of color; he also knows the value of simplicity.

But it is impossible to take the libretto of "The Honeymooners" seriously, or to laugh with the author. It would appear that Mr. McLellan saw how utter nonsense pleased the theatre goer who after a full dinner wished to unbutton his vest. There is, to be sure, a nonsense that is delightful, that is at times to be preferred to wisdom. Such is the nonsense of Edward Lear, the nonsense in "The Hunting of the Snark." Such is the nonsense found in some of the operettas of Offenbach. There may be logic in nonsense. Nor need the hearer be ashamed to roar and beat his sides.

The nonsense of "The Honeymooners" is not of this kind. I do not know how much of the dialogue as spoken is the work of Mr. McLellan; it is more than likely that the gags of the comedians frightened away many of his lines, for there was much gagging, and of a cheap order.

The lyrics are superior to the dialogue and they lend themselves gracefully to music.

There is a plot in "The Honeymooners," and there are situations. The popularity of the piece, however, must depend on the individual force of the comedians.

The music will not carry the operetta to popular or pecuniary success. There is often a pleasant jingle; there are one or two agreeable concerted pieces of a conventional pattern, and "Pierrot's" song in the second act is not uninteresting.

The Muse of Mr. Furst is eclectic.

She also delights in the sound of brass.

The one number in the operetta that I now remember with real pleasure is the song sung by "Rewski, No. 28," in which he tells of the ghost in the theatre company who could do everything but walk.

Strange to say many in the audience of last Monday night seemed ignorant of the meaning of the expression so familiar to anyone who has been in a strolling company or on a struggling newspaper. Not till Mr. Golden gave "variety" interludes did the audience apparently catch the idea.

Miss Pauline Hall was an excellent "Amadee," a Swiss doll vender, and "Pierrot's" dress became her. She acted with more animation than is her wont, and she sang agreeably and with discretion. Miss Hall is so earnest in her wish to please, so generous toward her companions on the stage, that I wish for her sake alone that "The Honeymooners" was a better piece.

Miss Caroline Hamilton, formerly with the Bostonians, pleased the audience, and not without reason.

Richard Golden is not as yet free from "Jed Prouty," and he was funny in his own way; that is to say, sometimes he was funny, sometimes he was tiresome, and he was frequently vulgar. I do not demand of an operetta comedian that he should be a compound of Chesterfield and Sydney Smith; but he surely may amuse; he may play the clown without vulgarity. Francis Wilson in his most extravagant moments is not without refinement or even dignity; the sweetness of the man's character and his innate gentleness would be at once evident to the stranger who saw him for the first time and saw him sprawling on the stage. Mr. Golden is of the earth, very earthy. He is too much addicted to Goldenisms, with which he interrupts the players and the plot.

Then there is Mr. Alf C. Wheland, who puts his trust in grimaces. But his faces are not funny. He plays constantly the Jack Pudding. He is such a bad actor in his line, he is so cheap in his jesting and so silly, it is not sur-

prising that audiences applaud him vigorously and that he believes his humor to be irresistible.

Mr. de Pachmann gave a piano recital in Chickering Hall October 26. He played these pieces by Chopin: Sonate, op. 58; ballade, op. 23; etudes, op. 25, No. 12, No. 1, op. 10, No. 5; berceuse; scherzo, op. 54, No. 4; nocturnes, op. 55, No. 1, op. 9, No. 3; mazurka, op. 67, No. 4; waltzes, op. 64, No. 1, op. 70, No. 1; polonaise, op. 53.

On this occasion the eminent pianist was the quintessence of dignity. His composure was painful, for everyone expected a volcanic explosion at any moment, but the explosion that they looked for never came. He bowed to the audience almost severely, something after the fashion in which Malvolio proposed to treat Sir Toby Belch, quenching his familiar smile with an austere regard of control. He did not enlarge the program, although he was applauded enthusiastically. He evidently had a grief, but he locked it in his breast.

He was in excellent vein and he played delightfully.

But instead of going over the same ground and saying the same things about this extraordinary apparition I invite your attention for a moment to a speculation. At this concert a woman sat with a child in arms; the child was loaded, and it shot off at irregular intervals moans of joy or disapprobation. Now suppose that a young boy of fine musical temperament were shut up with De Pachman, or put with him on a desert island, and the pianist gave him for several years his undivided attention—musical attention of course. The boy hears nothing but Chopin, he plays nothing but Chopin, he is ignorant of the existence of any other composer. Now if the boy should begin to make music what would be its character? Would it be fashioned after Chopin, or would the composer go back before Chopin's time and write, through perversity of nature and ironical reaction, piano music of the style of, say, Mozart? Or would he breed new, strange, even hideous orchids in music?

Here is the program of the third Symphony concert given last night in Music Hall:

Symphony, F major, op. 9.....Goetz  
Serenade for string orchestra, No. 3, D minor.....Volkmann  
Overture, "Leonore," No. 3.....Beethoven

In two respects at least this concert was delightful; the symphony came first, and the concert was over before half past 9.

It may further be said that the orchestra played well as a rule; that Mr. Schroeder did full justice to the solo 'cello passages in the serenade; that few exceptions could be taken to Mr. Paur's reading, except perhaps in the overture. His reading of the overture was dramatic, yes, feverish. Many of his points were well taken, the wild rush, for instance, just before the first trumpet call. On the other hand he would stop occasionally in the fury of his passion to argue in detail concerning the definition of a word of slight importance.

The program as a whole was dull. At the risk of being charged with blasphemy I admit that I was never convinced of the surpassing musical excellence of Hermann Goetz. I heard his opera "Taming of the Shrew" in Dresden several years ago. It was well sung and beautifully put upon the stage; but surely the music written by Goetz for that text might better go with a tale of passion than with a comedy of lightness, coquetry and farcical instances. It seemed to me then that Goetz lacked true dramatic instinct; that he took his task too seriously. As for the symphony, there are fine passages; there is beauty; there is workmanship of good quality and in plenty; but Schumann's voice is heard throughout the symphony. There is no individuality. You never feel like saying, "That sounds like Goetz." Perhaps it was well for him that he died before he was forty, when men fore-

told an illustrious future for him. Cursed is he who lives long enough to turn the hope of others to a thing of derision.

Theodore Thomas was at the Symphony concert and was afterward the guest of the St. Botolph Club at the first of the Saturday evening receptions. Arthur Mees was with him.

John A. O'Shea has written a mass which is published in Boston, and will be sung Christmas at the Immaculate Conception.

The program of the fourth Symphony concert includes symphony F minor, Strauss; "Le Rouet d'Omphale," Saint-Saëns; Brahms' "Academic Festival" overture. Emma Eames will sing airs from "Le Cid" and "Armide."

The first Kneisel Quartet concert will be next Monday evening. The first Adamowski Quartet concert will be next Tuesday afternoon. The Lineff Russian Choir will be here Tuesday evening. Mr. Beresford will give a vocal recital Wednesday evening. Mr. de Pachmann will play Thursday afternoon. And the Tavery Opera Company will be at the Globe Theatre for the week. Here's trouble enough.

PHILIP HALL.

### Klindworth-Scharwenka.

THE two conservatories, Klindworth and Scharwenka, united this summer, are now conducted as one institution. The direction is confided to Philipp Scharwenka, the well-known composer and piano teacher; Prof. Hermann Genss, for many years conductor of large institutions at Hamburg, Lübeck and Mainz, an excellent piano teacher, and successful as performer and composer; and Dr. Goldschmidt, teacher of singing and musical history, who as a pupil of Julius Stockhausen is intimately acquainted with his methods, and who has received unanimous praise from the profession for his published books. As artistic adviser and teacher, the "Altmeister" of piano playing, Prof. Karl Klindworth resumes his activity, having now recovered from the indisposition of last winter. With him Messrs. Genss and Scharwenka will instruct in piano, assisted by Dr. Fedlitzka, incontestably the best piano virtuoso domiciled in Berlin. Mr. W. Leipholz is also engaged. He has been a successful teacher, and at present two of his pupils, the young ten year old Miss Samuelson and Adelona Tutti, have won triumphs in England.

To these names must be added that of Wilhelm Berger, who represented Professor Rudorf in the Royal School during his illness. Of ladies we may mention Miss Jeppe, an admirable young pianist; Miss Leubuscher, a most conscientious teacher; Miss Eussert, a pupil of Klindworth, who has attracted attention here and in London last season. The other branches are represented by teachers of the first rank: Counterpoint and fugue, by Prof. Albert Becker, of the Royal Domchor, and one of the first church composers of the day; violin, by Fritz Strass, Royal Chamber virtuoso, a pupil of Joachim, and the well-known Ch. Gregorowitch; organ, by Dr. H. Reimann, who also lectures on form and the development of the lied; general history of music, by Dr. Goldschmidt.

Once a fortnight the teachers, pupils and relatives assemble in the hall of the Conservatory for a musical soirée, at which the wives of the directors and Mrs. Klindworth do the honors.

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CHARLOTTE WELLES.

MISS CHARLOTTE WELLES, organist of the Episcopal Church of the Incarnation, New York, who did so much to make the visit of the organmaestro Guilman to the city a pleasant one, was born in Penn Yan, this State.

The origin of this uniquely unsuggestive name is said to be a strife between a Pennsylvanian and a Yankee as to who possessed the right to christen the place, resulting in the compound compromise that even a brakeman cannot make unintelligible to the human ear.

A fortunate peculiarity of Miss Welles' make up is an unwavering, intuitive guidance as to what she most desires on earth. This guiding impulse, strong as desire itself and almost impossible to alter, she asserts, has from her earliest recollection of it to the present day never led her toward regret.

Born with the mechanical musical talents of sight reading, ear, time and finger flexibility, at the age of seven she heard for the first time a good organist play on a good organ, and felt the vocation call then and there. She worshipped the instrument and through reverence could not be induced as a child to "show off" on it, though having no similar scruples with regard to the piano. She knew that the organ and the organ alone was to be her portion in the musical world. No other department of musical life has since then for a moment held any attraction for her—rather any temptation to her to depart from the first love. Love for the piano came only after organ study, and then but as an aid to musical progress, not through intrinsic love for the instrument.

This form of talent concentration, granted to but few, is certain preface of success of a high order.

When but a child she was given an old "Organ School" of Zundel, containing many exercises, some stop and pedal instruction and a few simple fugues, upon which she became without aid thoroughly grounded, gaining thereby independence in working many foundation points.

Next came a few lessons from Eugene Thayer, of Boston, ending a six weeks' course with Händel's sixth organ concerto, the last page of which she one day played by count 300 times before feeling that she had really "captured" it. During the greatest heat of that summer she practiced four hours daily, finding every moment a delight.

The following November she came to New York and entered upon "real work" under Dudley Buck. Bach and the German school were immediately taken up, and thus was done the heaviest part of her organ education. Recognizing her sincerity and earnestness, Mr. Buck gave her many unusual privileges, chief that of practicing upon his organ at Old Trinity and playing the postludes at his services.

After two precious seasons she took charge of an organ in her native town for the sake of experience in choir management, and later, on Mr. Buck's departure for Cuba, he left her sole charge of Old Trinity organ loft in the midst of the holiday season.

It would require much "pull" and "influence" indeed to form so solid a foundation as this in a career or give continuance in it had not accident thrown it in her way.)

When, the following year, she thought of going to Europe to study she was dissuaded by friends, who said, "Gain a footing at home first." Meantime hearing Harry Rowe Shelley play discovered to her "undiscovered country" to be gained through him, and after gaining it she accepted the organ loft position in Rev. Thomas K. Beecher's Park Church, Elmira, where she found a representative congregation and splendid organ loft possibilities.

She next came to Brooklyn that she might continue her studies in a musical environment, and after three weeks was fortunate in getting a position in St. Mark's, where a woman had not before played. Here she had a most successful and agreeable experience, socially and musically, and here too she made her debut in concert work in connection with a young violinist, and at the first performance 2,500 people were assembled.

The next step in progress was to the Emanuel Baptist Church, of Brooklyn (now in the hands of Mr. G. Waring Stebbins), where she had a quartet and excellent paid chorus, and was thence called to succeed Mrs. Lowell, that

excellent organist, a pioneer in the profession for women, a woman of high standards and earnest love for music, the organ and her sex, who closed a seven years' engagement at the Church of the Incarnation.

Here Miss Welles is in her third year with a good choir of thirty-four chorus voices and a quartet, all paid, and said to be the best paid people in the city, \$14,000 being annually paid for the music here.

To Mr. Alfred Corning Clarke belongs the chief credit of the unusually high musical standards that are steadily maintained in this church. Wealthy, a thorough musician, a man of tact and firmness, a composer and man of culture, he has always felt deeply the importance of greater breath and dignity in church music, and has left nothing undone to secure that end in his own church. Through his influence and that of kindred spirits the choir work here is exceptional. Nothing trashy or sentimental is ever permitted. No attempt, save that of doing good work well, has ever been made to "please the people."

Händel, Mendelssohn, the English school and a very little of the best American are given. Bach, Mendelssohn, Rheinberger, Merkel, Guilman and Widor are favorites of the organist.

Mr. Arthur D. Woodruff has been fourteen years conductor of the choir, also its tenor soloist. He is a member of the Mendelssohn Glee Club, a friend of Mr. Mosenthal, and directs the club when the latter is absent. Severe as a master, he is generous and appreciative and greatly liked. Mrs. Gertrude Luther is soprano; Mrs. Mortimer Leonard, alto; Mr. Douglas Alexander, basso. The chorus is composed of trained voices and has fine general tone.

Mrs. Luther has a broad artistic style and is a thorough artist in church work. She has high ideals and is an enthusiastic musician. Mrs. Leonard has a clear, rich contralto with good merging quality and compass, and is a great favorite. Mr. Alexander's low bass is one of the finest in the city.

Rehearsal lasts usually from 3 to 6 on Saturday and from 5 to 6 on Sunday afternoons. The organ is splendid, the loft is "all right." Programs are arranged for the month, and postlude and prelude are always expected to be from the best masters. One must have a good repertoire to keep that up. No music is permitted till it has been thoroughly rehearsed and is perfectly familiar to the choir.

While in Brooklyn Miss Welles conducted a glee club successfully, also a female quartet, in which she sang second alto. She affects Greek gowns and looks well in them, and she never wears a hat in church, through a sense of comfort and the fitness of things. A sense of distance, which is a distinct organ gift, makes pedaling easy. "One must play as if blind, and never look down," she says. An instinct for color has been her chief aid to registration. The latter she holds to be a matter for individual study. No one can teach registration beyond a few general principles.

Miss Welles was fortunate in having a father who was both able and willing to give her a musical education. He was fortunate in having a daughter who renounced the privilege of being dependent the very first moment she could do so. She is an earnest advocate of independence in women, and believes that every girl should be educated to take care of herself and how to be happy in it. She grows more convinced of this through seeing the unhappiness arising from dependence.

By personal effort she utilized her summer vacation a year ago by going to Paris to study with the composers themselves (Guilman and Widor) the works which she observed to be daily growing in favor in the States. A letter from Shelley introduced her to the former. She was astonished to find a woman on an organ bench not to be a familiar scene in France. The well taught American girl, however, converted the eminent French master on the subject of women organists, or at least of one woman organist, by playing before him the Bach G minor fantasia and fugue in strict tempo, and also a favorite composition of his own, both remarkable for difficulty, physical and mental.

The open eyed astonishment of those who assembled with him to hear her in the church of the Rue St. Berri was extremely entertaining while embarrassing, and the self possession which consciousness gives the artist stood her in good stead. After the trial Guilman, who hesitated about giving her lessons because she insisted on having a church and pedal organ in place of a studio to take her lessons in, gave in heartily and became her best friend.

Widor, to whom she applied through a friend, would not consent to receive her as his pupil till after he had seen her. By him she was accorded the rare privilege of playing upon his own grand organ in the Church of Saint Sulpice. She also played upon an organ in the factory of Cavaille-Coll, where Widor's organ was made; on the organ owned by Marie Antoinette, a small sweet toned white and gold relic, touched by the fingers of Mozart and Gluck, and upon the instrument in the American Episcopal Church of the Rue de L'Alma.

She says that the hearing of organ tones in the immense churches of Paris is an education to the American organist. The tones of the great organ, like living things, drop down into the chancel, merging completely with the organ there as never heard in this country. She regrets that

Guilman did not have better opportunities of disclosing his art than our churches afforded.

"Lyric scene" Guilman calls such a composition as "Belschazzler," given on the occasion of his reception at Miss Welles' home, and conducted by the little lady herself under strong protest. "Lyric scene" is certainly much more suitable than "cantata" for such a work.

Miss Welles has beautiful letters from both Widor and Guilman, the former certifying to skill and interpretation of his symphonies, the latter including besides his own work that of all the modern classics which she plays.

Speaking of ambition, she says her motives have changed much. She began with love for the tones of the organ, then came a furious ambition, now toned down to love for the art and desire for perfection. This sentiment is similar to that made by Mary Anderson in regard to stage art.

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LEIPZIG, October 18, 1898.

**F**OUR more novelties were brought out at the Neues Theater within the last two weeks. In opera, "Der Kuss," by Frederick Smetana, and "La Serva Padrona," by G. B. Pergolesi; in drama, "Gutenberg," by Rudolf von Gottschall, Leipzig's illustrious playwright, who celebrated his seventieth birthday on that occasion, and "The Talisman," by Ludwig Fulda. Since October 1 the operas produced are: "Golden Cross," Brüll; "Asrael," Franchetti; "Der Kuss," Smetana (3); "La Serva Padrona," Pergolesi (3); "Pagliacci," Leoncavallo; "Götterdämmerung," Wagner; "Merry Wives of Windsor," Nicolai; "Magic Flute," Mozart.

Frederick Smetana's "Der Kuss" received its première in Germany here October 6. A village in Bohemia is the scene of action. The first act represents the home of a farmer, whose household consists of his daughter, "Marinka," an elderly relative, "Brigitta," and "Clara," a servant. "Hanno," a peasant widower, soon appears, in company with his brother-in-law, "Janusch," to court "Marinka," his first love. Inquisitive bucolics follow, crowding into the room and looking through the windows to witness the interesting proceedings. "Marinka" accepts "Hanno," whom she has continued to love, though circumstances had compelled him to marry another. All is happiness and harmony, with the usual drinking chorus and festivities, until "Hanno" attempts to kiss his newly betrothed. She tears away from him, and positively refuses to be kissed until they have been married; this because of a superstition in connection with his first wife. The young, impetuous farmer pleads, entreats, threatens and storms—but no kiss. At last he rushes away in a rage. "Marinka" is now alone with the infant child of "Hanno," which had been brought out in a cradle during the early proceedings. She sings a lullaby, vowing to foster it, and falls asleep while doing so. Suddenly before the open window "Hanno" reappears, with a girl at each arm, together with companions and musicians. He had revelled in a tavern until in a state of intoxicated hilarity he had concluded to humiliate "Marinka." The young lover sings a defiant, vaunting song, and demonstrates before the eyes of his former sweetheart that he can find enough girls to kiss. After considerable chaos "Janusch" appears, reproaches the invaders and clears the house of them. "Marinka" in despair concludes to follow the temptings of "Brigitta," and leaves her home to join the smugglers. In the second act she regrets the step she has taken, and "Hanno," having become sober, is also beside himself with regret. They are brought together again, a reconciliation follows and the kiss is given, notwithstanding "Hanno's" admission that his betrothed was right, and his willingness to forego all osculatory enjoyment until his sweetheart should have become "Mrs. Hanno." The plot is harmless, naive, and partly rather incongruous; the situations not thrilling, but picturesque.

Smetana is a master in his treatment of the orchestra. Therein lies his stronghold. Through orchestra effects he is at all times successful in giving the situations of the text a realistic coloring. While flowing melodies are, at least at a first hearing, not often perceptible the harmonies, rhythms and shadings are very original and fascinating. The singing is mostly in the declamatory style, though several of the choruses and some solo numbers, for instance "Marinka's" lullaby, "Hanno's" taunting song and the only important song of "Clara," are very melodic. The novelty was excellently produced. Miss Dönges appeared to good advantage as "Marinka," and the minor rôles of "Brigitta" and "Clara" by Mrs. Duncan-Chambers and Miss Kernic were creditably interpreted. Mr. Merkel, the rising young tenor, who was in excellent voice, created the part of "Hanno" very satisfactorily. Mr. Wittehoff as the father and Mr. Demuth as "Janusch" maintained themselves as superior artists.

Other novelties to be produced in the near future are: "Evantia," by Paul Umlauf; "King Arthur," by Wog-risch, the "Bartered Bride," by Frederick Smetana; "Robin Hood," by Dietrich; "At the Well," by Blodek.

Mr. Merkel might hope to be ranked in time among the leading tenors if he would learn to sing head tones. In common with most tenors of Germany there is no change of register with him. Everything is sung with chest tones. Mr. De Grach's singing also might be improved very much in the same way.

The performance of "Götterdämmerung," October 11,

was another proof that Wagner's Niebelungen cycle as given in Leipzig ranks among the best performance in Germany. "Walküre" is especially well produced; far superior to Vienna. Unfortunately for the performance last Wednesday, Mr. De Grach was suddenly taken sick, and the Dresden management responded promptly by sending Mr. Albert Stritt to sing the part of "Siegfried." Mr. Stritt has no voice, no method and burlesqued the rôle in his endeavors to personify a youthful, impetuous "Siegfried." He and "Grane" the horse are the only ones who can be criticised as unworthy of being identified with so magnificent a performance of "Götterdämmerung." The greatest surprise was the "Brünnhilde" of Miss Döxat. Though much may always be expected of this artist, so wonderful a creation could not have been imagined as she gave on this occasion. Her development within the last year has been something wonderful. Her "Brünnhilde" was the finest, the grandest—both vocally and dramatically—I have ever heard, and Rosa Sucher sang it here as guest at the last performance. Miss Von Pahsel as "Gutrune," and Miss Osborn as one of the "Fates" made their first appearance in the respective parts, both very satisfactorily. The "Hagen" of Mr. Wittehoff was a masterly effort. Mr. Demuth sang "Gunter" superbly. Capellmeister Panzner's conducting again came up to the highest expectations.

\* \* \* \*

There have already been announced about forty orchestra concerts at the Altes Gewandhaus for the season. These, in addition to the twenty-two subscription Gewandhaus concerts and about twenty by the several societies, not to mention the innumerable recital, chamber and other concerts, ought to make an interesting season. The musical deluge will sweep down upon Leipzig after the first Gewandhaus concert, October 19.

\* \* \* \*

The first performance of d'Albert's opera, "Der Rubin," at Karlsruhe, September 12, was attended by Prof. Martin Krause, and as this eminent critic's comment in the "Tageblatt" may be of interest to many readers of THE MUSICAL COURIER I have attempted a translation. Professor Krause writes: "The maiden opera of d'Albert was a notable event in the musical world. A distinguished audience appropriate to the occasion had gathered from all parts of Germany to the musical metropolis of Southern Germany, which has so rapidly become celebrated for its dramatic achievements. The ovations given d'Albert were spontaneous and well merited. The composer could hardly have been conscious of the difficulties in the subject which his irresistible creative proclivities essayed to usurp of its intentions. Hebbel called it a comedy-fable, d'Albert a musical fable; while the former desired to amuse his audience, the composer's endeavors had to be of a higher aim in order to elevate the work above an amusement piece. A drama has not been the result, notwithstanding the genial music; however, a musical work takes its place of charming sentiment and finely characterized action.

"The fable is the direct opposite of the drama. While the latter requires realism together with consistent and logical situations, the former substitutes the wondrous for truth, and grotesque pictures for grandeur; and presents variance in painting where the drama calls for well defined sequence. The fable is to entertain and amuse; the drama to move and effect. One must therefore understand that in selecting his matter the composer had to forego the attributes of the highest spheres of art. The greatest difficulty was that the fable treats the wonderful as something natural, and the music had to adapt itself to the most extreme incongruities. The successful solution of most of these intricate problems is a strong testimonial to the dramatic abilities of the composer. The plot of the fable is easily outlined. "Bedura," the daughter of the "Caliph of Bagdad," is abducted by a wicked wizard and transformed into a ruby because she refused to sacrifice to him three drops of her blood. The disconsolate father offers to bestow upon him who restores his daughter all his treasures as well as his crown and domain. "Asaf," a poor youth who has concluded to seek his fortune in Bagdad, hears this announcement, and is reminded thereby of a dream he had at the death bed of his father. He meets the fakir, "Soliman," who shows him his treasures. "Asaf" admires all as a child would a soap bubble; but upon beholding a lustrous ruby his entire nature is changed. He first entreats and then peremptorily demands the stone, and when "Soliman" refuses, "Asaf" robs him of it with terrible threats. He is apprehended and condemned to death. In the last moment he is miraculously saved by the aged "Irad." In the second act "Asaf" is with "Irad" in a wonderful cave, and here the secret of the stone is disclosed to him. The ruby is the tomb of the most glorious maiden, who still lives and will appear to him at midnight upon his kissing the stone three times. In feverish emotion he follows the behest, the stone drops from his hand, is turned to steam and then assumes the form of "Bedura." She acquaints the youth with her hard fate, but cannot reveal how he might save her. Soon she is again enveloped in her terrible tomb. "Asaf" awakens in the streets of Bagdad with the ruby in his hand. "Hakam," a former companion, endeavors to rob him of his treasure, and when he chastises

the thief he is again arrested and taken before the "Caliph."

The brilliancy of the stone reminds the Caliph of his daughters' eyes and he demands it. "Asaf" refuses, and in despair throws the ruby away into the River Tigris. Thereby "Bedura" is saved. Only if one throws the stone away, "as the boy would a pebble," may the charm be broken. The "Caliph" bestows upon "Asaf" the crown and he ascends the throne with his love, while all do homage to the new sovereign. Consistent with Oriental colorings, Hebbel has embellished the text with ever varying pictures. Nevertheless these peculiarities give the composer less difficulty than the constant alternating of the natural and supernatural. D'Albert seeks to combine all proceedings musically through a love motive. Love, supreme, all surmounting, and saviour of the world, is again idealized. The concealed treasures of the action are brought to light by the genius of the composer. The love motive which embodies "Bedura" musically is very beautiful and enhances the interest of scenes which otherwise would be devoid of poetic coloring; it is the golden thread which combines all widely separated thoughts.

Notwithstanding the inspired, pathetic, as well as brilliant colorings, his greatest triumph is undoubtedly in the portrayal of the humorous. When the portly "Fakir" appears the music at once assumes a self asserting potency, a semblance of verity and a variegation that is inimitable. D'Albert is the greatest contemporary musical humorist. This, already suggested by the scherzos in his various greater works, has been conclusively established by the comic parts in his opera. The part of "Soliman" and also that of the bloodthirsty "Kadi" are masterpieces of the art of comic characterizing. It is noteworthy that suitable orchestral colorings seem veritable spontaneous effusions.

The instrumentation also proves exceptional qualifications for comic opera. It would be a source of regret if the composer were not to follow the course most natural to his genius; there is much greater need for a master comedy opera than one in the pathetic style. The comedy parts evidence an extraordinary creative wealth and strength—may these artistic tendencies soon receive their highest development. In the pathetic situations the flow of musical effusion is somewhat hindered by the text. The inclination for narration should have been much more suppressed. "Asaf" recounts, the "Vizier" relates, "Soliman" describes and "Bedura" narrates. In this way the action is constantly delayed.

These weaknesses, however, cannot diminish one's admiration of the musical beauties. All must pay for experience, and d'Albert may look upon his first opera as a station from which greater successes are still attainable. What he has given is worthy of his genial style; yes, assures him an exceptional rank in art. His further efforts may be looked forward to with the greatest expectations. In his modest way he gave the participants precedence. They had well deserved distinction; above all, the genial Motl, who led his forces with devoted inspiration. An inimitable creation was that of "Soliman" by Mr. Plank, the greatest song artist of Southern Germany."

\* \* \* \*

Professor Carl Halir, violinist from Weimar, inaugurated the concert season October 5 at the Altes Gewandhaus with the assistance of the orchestra of the 107th regiment, Hans Sitt conducting. He played the Beethoven concerto in D major, Brahms' concerto in D major, and Paganini's concerto in D major. On October 12 he gave a second concert at the same place, with the same assistance, at which his programme was: Sinfonie Espagnole, Lalo; concerto by Spohr, and the Tchaikowski concerto. Mr. Halir is a violinist of the first rank, whose conceptions prove him a good musician. His technic seldom leaves anything to be wished for. His tone is not as large as that of some of his illustrious contemporaries, and his style not so well suited to virtuoso, as I believe it would be to quartet or orchestra playing. In the adagio of the

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Brahms' concerto, which was otherwise very well played, the smallness of his tone was particularly felt.

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The custom of filling out a concert program with three concertos cannot be too strongly condemned. In the larger cities of Germany, especially in Berlin, three or four symphonies or concertos for piano, violin or cello frequently constitute the program. And the public is still expected to attend! In the senseless craze of modern virtuosi to outdo all the variance of programs is seldom considered. They complain that there is no longer a great interest in music, yet they never dream of making their concerts interesting to the public at the expense of personal aggrandizement. They consider themselves supremely superior to public taste and requirements, yet denounce a public that refuses to accept their standard. If artists like Rubinstein and Bülow have given precedence in this, their judgment is all the more to be deplored. Their imitators are like those of Wagner. Even d'Albert last season succumbed to this fad. At the present rate musicians will soon be divided into wholesale and retail dispensers of concertos. As a natural outgrowth of the senseless idea of playing three violin concertos in one evening Julius Klengel, I am told, has concluded to play four cello concertos at one concert. Probably soon thereafter one still more enterprising will institute a concerto cycle. Oh, if these great musicians only had four hands, so that they could play two concertos at one time! What crowds that would draw!

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Prof. Martin Krause's first soirée musicale of the season occurred September 28. Following was the program:

Fantasia and fugue, G minor.....	Bach
Mr. Edmundson.	
Chromatic fantasia and fugue.....	Bach
Prelude and fugue in E minor.....	Mendelssohn
Miss Reynolds.	
For 'cello—	
Serenade.....	Sitt
Papillon.....	Popper
Mr. Wille	
Concerto, C minor, one movement.....	Beethoven
Miss Türke	
Toccatto and fugue in D minor.....	Bach-Tausig
Nocturne, C minor.....	Chopin
Miss Reynolds.	
Songs (2).....	Liszt
Mr. Dierich.	
Concerto, F minor, first movement.....	Henselt
Mr. Förster.	

The numbers by Miss Reynolds were artistic endeavors of the highest rank and worthy of especial mention. Her scholarly interpretations of the classical numbers evidenced a matured artist of unusual attainments. This young lady, who plays with as much dash and brilliancy as finish and discretion, was formerly a pupil of Rubinstein, and is a protégée of d'Albert, who placed her in the hands of Professor Krause for an artistic finish. In commenting upon the above program the "Musikalisches Wochenblatt" gives Miss Reynolds unstinted praise, and predicts that she will enter the ranks of the most illustrious.

An interesting phenomenon was demonstrated at the concert of Raul Koczalski at the Crystal Palace October 17. This child one year ago astonished musical Europe by his artistic maturity. When I heard him at his first Leipzig concert his musical abilities astounded me more than his finished technical achievements. But how changed all this is in so short a time! Intellectually the poor child is undoubtedly declining. The first few bars of the C sharp minor sonata showed that the great artist of last year was no more. He now gives the impression of a child laboring with his task. Musically only the Chopin waltz in A flat, op. 42, was acceptable. His orchestra compositions were bosh and quite puerile. The best was the gavot (originally for piano), which is very intelligently orchestrated. Unless the child was indisposed he is no longer a wonder child. In my opinion only a long rest and retirement from public life can save this genius. His program was:

Sonata, C sharp minor.....	Beethoven
Andante sostenuto, allegretto, presto assai.	
Ballade, G minor.....	Chopin
Etude, C sharp minor.....	
Nocturne, E flat.....	
Valse, A flat.....	
Gavotte.....	
Rhapsodie polonaise.....	Raul Koczalski
Introduction to the opera "Hagar".....	
For orchestra.	

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Lena Mayer, pianist, a pupil of Prof. Bernhard Scholz, in Frankfurt, and Minna Rode, violinist, pupil of Hugo Herrmann, of the same place, gave a concert at the Altes Gewandhaus October 16. Both young ladies are entitled to be classed as artists of superior attainments. Miss Mayer played the chromatic fantasia and fugue and two pieces by Scarlatti with clear technic and good taste. Her finger technic is especially well developed. The Liszt twelfth Hungarian rhapsodie, though well played, is not adapted to Miss Mayer musically. Miss Rode possesses all the elements of an artist and requires but a little more musical maturity. She has a sympathetic, full tone, an excellent up and down staccato, and plays with considerable virtuosity. She seemed more talented than her companion, and may look forward to a brilliant career. Her numbers

were: "Concertstück," Saint-Saëns; adagio, Spohr; air varié, Vieuxtemps. The Rubinstein sonata in G opened the program.

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Emil Hungar gave a song recital at the Altes Gewandhaus October 12, and Gustav Borschers a concert at the same place October 17, with the assistance of Carl Barleben and Franz Mayerhoff, from Chemnitz. Both gentlemen are well-known singers of Leipsic. I was not able to attend.

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A compositor's error made my letter of September 12 read: "Klengel for cello and the several teachers at the conservatory can hardly be surpassed." It should have been: "Klengel for cello and the several teachers of orchestral instruments at the conservatory can hardly be surpassed." I can say nothing favorable of the results of the teachers of piano at the conservatory. Of all the recent products of the conservatory in the piano department I have not heard one that possesses the elements of artistic playing.

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In the hope of hearing a creditable concert performance I attended the recital of Mr. Rudolf Zwintscher (the first of three announced) at the Altes Gewandhaus. Mr. Zwintscher is the son of one of the principal teachers at the conservatory. His program—embracing such numbers as sonata appassionata, Beethoven; sonata F sharp minor, op. 11, Robert Schumann, and "Legende," by Liszt—was very pretentious, but the young man could not play one number of it. His interpretations of the different composers consisted of indiscriminate pounding from beginning to end. Mr. Zwintscher has considerable power, and the way he punished the keyboard by attacks with his stiff fingers and wrists was unique. In curiosity, whether this would and could last until the close, I remained for the entire program, and he was victorious. But I would not have dwelt thus upon the playing of an obscure pianist were his performances not conclusive of two important facts. The first, that piano playing is rated so lightly at the conservatory that a public performance was sanctioned that was absolutely ridiculous. The second, that their piano pupils (who constituted, with very few exceptions, the audience on this occasion) receive such unmusical ideas, such wrong conceptions of artistic playing, that they applauded to the echo—quite sincerely, I am convinced—such *en gros* pounding. When one contemplates what magnificent pianists have gone forth from this institution in bygone days, and what crude performances one hears now, one cannot resist a feeling of indignation at the directors who have allowed so grand an institution to deteriorate in piano and singing to what it now is. True, some of the celebrated old teachers are still there; but can, for instance, Reinecke, master that he is, or perhaps Professor Coccini, thorough and intelligent musician though he be, still be expected in their old age to go through the drudgery necessary to lay a technical and musical foundation that will make it possible to develop into an artist? The limit of human possibilities would not admit this even if they wished.

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The Janko keyboard is no success in Leipsic. I am informed that only one male pupil is studying the same at the conservatory. One of the teachers there told me that those promulgating the same endeavor to interest students by assurances that in Vienna and America it is used extensively.

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Of the Americans concertizing in Europe Mrs. Fanny Bloomfield-Zeissler and Mrs. Burmeister are announced for early dates at the Altes Gewandhaus.

AUGUST GÜSBACHER.

**Ford's Second Recital.**—Mr. Sereno R. Ford gave his second organ recital at Stamford, Conn., last Monday week before an appreciative if somewhat small audience, the inclement weather keeping down the attendance. Mr. Ford is highly commended by the local critics for his brilliant and musically playing and his recitals are doing much for the good of music in Stamford. At this recital, in which he was assisted by Mr. Walter E. Houghton, tenor, the program presented was as follows:

Pugue, G minor (the greater).....	Bach
Invocation.....	Guilmant
Allegro, F sharp minor.....	Chopin
Largo, "My Soul is Athirst for God".....	Gaul
Mr. Houghton.	

Overture, "Semiramide".....	Rossini
Selections from "Lohengrin".....	Wagner
Swan Song. Elsa's Prayer. Bridal Song.	
Harvest Thanksgiving March.....	J. Baptiste Calkin
Songs—	
"An Old Song".....	Ethelbert Nevin
"Calm as the Night".....	Carl Bohm
Mr. Houghton.	

Transcription, "Sanctus" from "Messe Solennelle".....	Gounod
Charles Gounod, the eminent French composer, died	
Wednesday, October 18, 1893.	
Grand Chorus in D.....	Guilmant

**Elmira Entertainers.**—Mr. M. D. Siple gave a violin recital at Longstreet's music rooms, Elmira, N. Y., October 17, assisted by Miss Elizabeth Slee, soprano, and Miss Alice J. Roberts, pianist.

## Some Questions About Method.

Editors The Musical Courier:

**A**FTER reading THE MUSICAL COURIER for eight years for the first time I would "rush into print;" however, it is not the first time I have desired to do so after reading long articles on this or that method which promises such magnificent results to the student who will study with this or that theorist.

The discussion about the wonderful Lamperti method has given me the desire to write a short letter, asking some questions and incidentally giving some opinions, with the hope that young people with deep yearning to become singers, and who perhaps in all that has been said and written in the matter of methods have concluded that the musical world is demented, may derive one ray of light which by careful and earnest searching may bring the full sunlight.

Remembering how many long years were worse than wasted when the writer sought with great diligence for the truth, he is prompted to give what little knowledge his experience may have promoted.

The Lamperti letters have not alone called forth this attempt, but the numerous articles on singing that have appeared from time to time in your journal, which must exercise a great influence in the minds of the musically inclined.

All this discussion about Lamperti is seemingly written with the idea of proving the authenticity of the writers to be called pupils of Lamperti.

I shall not attempt to discuss the merits or demerits of this method—for the very good reason that I cannot do so, as I know very little about it—I only wish to ply the interrogation mark with great frequency and ask all interested in the art of singing: What is the "old and true Italian method?" Is it the true method? If so, did all the great teachers of bygone generations teach this Italian method; and if the only true method, did they all teach it alike? If only one or two taught it how could it be called the Italian method? Did all the great singers we read so much about

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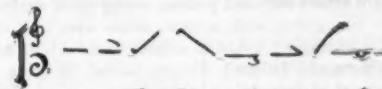
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use it? And who is there living at the present time that can speak with absolute authority as to the wonderful superiority of these singers over the best singers of the present time?

Can sound and tone be learned from books?

Do all the teachers of the present—even when bona fide pupils of "old Italian masters"—teach the same?

Again, does anybody believe there is more than one correct method? I am not speaking of styles or schools, but methods in which is grounded the true basis of good and artistic singing, namely, voice production.

If there is more than one correct voice production, I should like to ask, what is truth?

Why should a method be called the Lamperti method; if it is the correct method will it not show for itself? Is a good thing so weak it must have the name of Lamperti harnessed to it in order to be believed? Did Lamperti sing, not only sing, but sing well; in other words was he a great singer—a great executant with the greatest of all instruments—the vocal organ?

Is it possible that anyone can teach the truth in singing from a theory, particularly when they cannot carry out that theory practically and perfectly?

And in the light of reason and common sense, does anybody believe these things?

Is it not nonsense to talk about the greatness of certain teachers of singing, when these same teachers—some of them in spite of an immense reputation—would not dare attempt to sing before an audience of thoroughly competent musicians?

A writer in your issue of October 11 says: "Were Patti to give lessons how many hundreds would flock to her, and yet were you to ask Patti how she sings she would probably reply, as did Annie Louise Cary a few years ago, 'Why, I just sing; that's all.' Many can sing and sing divinely, but how many can teach?"

It may be very possible that excellent singers cannot teach their way of singing. They may have gifts which they themselves do not understand; or, understanding their own way thoroughly, cannot communicate it correctly or comprehensively to their pupils—the latter is much less probable, however. But how can that prove that he who is not a good singer can impart what he is not—at least to a high degree—capable of doing?

A pupil might possibly sing in a correct way by intuition; but how can a teacher who is unable to sing a perfect tone as a constant example for the pupil be said to teach the pupil who acquires his knowledge by intuition?

Singing is largely a matter of cultivation of the ear. How then is the pupil to appreciate a perfect tone who never hears his teacher sing one?

Who ever heard of the great singer Shakespeare, or Randecker, or Delle Sedie, or Hey or Behuke, or numberless others that it would be easy to mention? Yet many of these have a reputation for teaching that which they themselves are unable to do.

Would one seeking to excel above a degree of mediocrity go to a carpenter to be taught to play the piano because the carpenter might be dexterous in always hitting the right nail on the head? or would he go to the typewriter, or even the violinist, cornetist or the singer? Likewise the violinist go to pianist for superior instruction?

Yet it is all too common a thing to see the would-be singer, as if his branch of the art was not fully as difficult as any other, studying with almost anyone who understands the rudiments of music. Oh! isn't it absurd?

Isn't it as true, more so, if that were possible, that in singing, as in everything else, there is one right way and many, many wrong ways?

When there comes before us a truly excellent singer—if our minds are not warped by prejudice through the study of false principles—do we not accord to that singer all due praise, and never stop to ask "Whose method is this?"

And when one who, with intelligence, has mastered the correct method, and that one happens further to be endowed with artistic gifts of a high order, do we not truly call them great singers?

The world often accredits great praise as singers to those who are artists only and possess wrong vocal method. Yet if one less gifted with artistic sense were to study their method of singing, could he expect to meet with anything but disgraceful failure? Unless, indeed, he bring to bear an amount of financial or otherwise stupendous influence. The great value of this latter quality in the attributes of the singer it will be better not to enlarge upon here.

When a Lehmann, Ritter-Goetze or Albani, a Santley, an Alvary, Reichmann or Treumann sing, does not the honest musical world say: These have the right method; what a glorious tone they produce! Yet, have these all studied the Italian method? Perhaps, but it is also the German, the Russian, the French and American. Why? because it is the correct method, and all great singers use that method, no matter what their nationality. The teachers that teach this method are very few indeed, and all cannot excel even with its teachings. Let me whisper in your ear: "Many are called, but few chosen." The road to truth is hard and narrow, but it is straight.

A. HOWARD GARRETT.

JANESVILLE, Wis., October 22, 1898.



**Some Newark Church Music.**—The following specimen program is interesting as showing the high grade of music given at the Peddie Memorial Church, Newark, under the direction of Mr. E. M. Bowman. It is the program for October 22:

#### MORNING.

"O, Worship the King".....Haydn  
Organ, larghetto (second symphony).....Beethoven  
Anthem "Blessed Jesus, Fount of Mercy".....Dvorak  
Choir hymn, "Sing the Praises".....Spencer  
Offertory, priere.....Guilmant  
Solo by Mr. Sauvage, "Over the Line".....Phelps  
Organ prelude and fugue in E minor.....Bach

#### EVENING.

Organ transcription of "Nazareth".....Gounod-Whiting  
Anthem, "Sing Praises unto the Lord".....Gounod  
Solo by Mr. Sauvage, "The Redemption" (the typical theme of the Saviour).....Gounod  
Hymn, "O Lord of Heaven".....Gounod  
Organ transcription from the "Sanctus" from "Messe Solennelle".....Gounod  
Meditation on Bach's first prelude.....Gounod  
Mr. Schill, violin; Mr. Bowman and Tonzo Sauvage.  
Solo by Mr. Sauvage, "There is a Green Hill Far Away".....Gounod  
Organ transcription, "Marche Solennelle".....Gounod-Best

At 8 o'clock Saturday night, as a prelude to the Cæcilian Choir rehearsal, Professor Bowman gave a short biographical and critical address on Gounod.

**Baldwin in Buffalo.**—The following program was given by Mr. Minor C. Baldwin on the organ of the Lafayette Street Church, Buffalo, last Monday week. Miss Cora Winifred Barnabee, soprano, assisting:

Tocata and fugue.....Bach  
Andante with variations.....Baldwin  
"My Heart at Thy Sweet Voice".....Saint-Saëns  
Miss Barnabee.  
Selections from "Norma".....Baldwin  
"Laudate Dominum Omnes Gentes".....Lemmens  
"Gondolier's Song".....Meyer-Helmund  
Miss Barnabee.  
Selections from "Don Giovanni".....Mozart  
"Polka Song".....Gauss  
Miss Barnabee.

"The Storm in the Mountains".....Baldwin  
"Coronation March".....Meyerbeer-Baldwin

**Gerrit Smith Resumes.**—The free organ recitals by Mr. Gerrit Smith at South Church, Madison avenue and Thirty-eighth street, which for many seasons have proved such an attractive addition to local musical events, were resumed last Monday afternoon and will be continued each Monday during the season, excepting holidays. At this week's recital this attractive program was played:

Prelude and Fugue, E minor.....J. S. Bach  
Melody, D major.....Alex. Guilmant  
Theme Provençal Varié, C minor.....Th. Dubois  
Chant Pastorale, C minor.....Th. Dubois  
Cortège Funèbre, F minor.....Th. Dubois  
(First time.)

Grand Fantasia, op. 108.....Homer N. Bartlett  
(Written for the 150th recital.)

Canzonetta, E flat.....Francis Thomé  
Allegro Moderato E Pastorale, E.....Alex. Guilmant  
Bridal Chorus, D flat.....Alex. Guilmant

**At Galloway College.**—Miss Thelka Burmeister, director of the School of Music of Galloway College, Searcy, Ark., gave her thirtieth recital at the college, October 14, assisted by other members of the faculty. This was the program:

Piano solo—  
Serenata.....Moaskowski  
Hungarian Dance, No. 6.....Brahms  
Mrs. Arnold.  
Violin, Marcia, op. 35.....Raff  
Miss Hoagland.  
Aria and rondo from "La Sonnambula".....Bellini  
Miss Denison.  
Recitation, "The Swan Song".....Brooks  
Miss Yarnell.

Piano solo—  
Romanze.....Schumann  
Fantasie, impromptu.....Chopin  
Menuet.....Paderewski  
Miss Burmeister.  
Violin, Kuiaiwak, second mazurka.....Wieniawski  
Miss Hoagland.

Song—  
"The Heart's Fancies".....Goring Thomas  
"Twas April".....Nevin  
Miss Denison.

Piano solo, Two Humoresken.....Grieg  
Miss Hilger.  
Recitation, "The Old, Old Story".....Mark Twain  
Miss Yarnell.

Piano, Hungarian Fantasia.....Liszt  
Miss Burmeister.

**Mildenberg's Charity Concert.**—Under the direction of Albert Mildenberg, a concert will be given in aid of Christ

Church, Brooklyn, next Wednesday evening, in the Sunday school hall. Mr. Mildenberg will have the assistance of Miss Josephine Mildenberg, pianist; Miss Clara Benedict, soprano; Mr. Victor Mildenberg, solo violinist; Mr. Edward Falck, first violin; Mr. John Fulton, tenor; Mr. Andor Pinter, organ; Mr. Horace Mildenberg, cello, and a chorus of forty voices.

**The Thompsons' Second Series.**—The success of the Thompson Song Recitals at the World's Fair was so great that they were induced by the managers of the Woman's Permanent Building Fund to repeat the programs for the benefit of that fund, the eighth and last recital having been given last Saturday, and these popular artists have again scored a great success; the results being very satisfactory in a financial as well as artistic sense.

**Busy Von der Heide.**—Mr. J. F. Von der Heide, the singing master, owing to the pressure of his professional engagements, has found it necessary to discontinue his Harlem studio, which he has kept open ever since his coming to this city in 1884, as well as his school of music, confining himself entirely to instruction at his Twenty-third street studio.

**First Boston Symphony Program.**—The Boston Symphony Orchestra, under its new conductor, Mr. Emil Paur, will give its first concert in Carnegie Music Hall on Wednesday evening, November 8. Emma Eames will be the singer, making her first appearance in this city in two years. The program is as follows: Symphony in C minor, No. 5, Beethoven; aria from "Le Cid," Massenet; Rhapsodie No. 2, Dvorak; aria from "Armide," Gluck; overture, "Benvenuto Cellini," Berlioz.

**Boxall.**—Miss Avie Boxall on her return from England brought with her a new Erard harp valued at \$1,200, which is said to be one of the finest instruments in the country. On account of her numerous engagements she finds it necessary to have two harps in use.

**Sherwood Plays for Pupils.**—Mr. Wm. H. Sherwood, director of the piano department of the Chicago Conservatory, played the first of a series of piano recitals Tuesday afternoon, October 24, in the Conservatory Recital Hall, Auditorium Building. These recitals are for the benefit

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of pupils, and furnish good object lessons. The recitals are given at a convenient hour, 3 p. m., in a hall just large enough for such affairs. The opening recital was a success in every respect.

**Mabel Lindley Thompson Sang.**—Miss Mabel Lindley Thompson sang in Newark, N. J., October 25, for the Young Men's Hebrew Society. She was enthusiastically received and gave much satisfaction. She sang "Si tu m'ais," by Denza, and "One Heart Divine," by Roswig. In response to a recall she sang "Home, Sweet Home." Miss Thompson has several engagements pending.

**Chicago "Wagner Club."**—The Wagner Club, of Chicago, will give its first concert December 6 at Central Music Hall. The program will include Bach's concerto for four pianos and strings; "Dreams," by Wagner; "Flower Chorus," from Scharwenka's new opera, "Mataswintha"; quartet for strings and piano by Rich. Strauss; duet from Christmas oratorio, by Saint-Saëns; gypsy songs, by Brahms; songs by American composers; prayer from "Lohengrin." More than forty of Chicago's best artists will take part in this performance. The secretary of the club is Mr. Louis Guenzel, 364 Ontario street, Chicago.

**Conrad Wirtz.**—Mr. Conrad Wirtz gave a piano recital to his pupils and friends last evening at his residence, 2195 Seventh avenue. He was assisted by Mr. W. E. Bassett, violin, and Paul C. Beebe, cello, in this program:

Trio, D minor, op. 25, No. 1.....Reissiger  
Mr. Bassett, Mr. Beebe and Mr. Wirtz.  
Polonaise, A flat, op. 53.....Chopin  
Mouvement Perpetuel from first sonata.....Weber  
Aufschwung, op. 12, No. 2.....Schumann  
Fourth cello concerto.....Goltermann  
Mr. Beebe.

Etude, C sharp minor, op. 25, No. 7.....Chopin  
Etude, G flat major, op. 10, No. 5.....Chopin  
Ballade, A flat, op. 47.....Goltermann  
Cantilena.....Goltermann  
Mazurka.....Popper  
Mr. Beebe.

Rhapsodie Hongroise, No. 12.....Liszt

**Mr. Chapman's Societies.**—The concerts of the Apollo Male Chorus will be given this season at the Madison Square Concert Hall, on the evenings of November 21, February 13 and April 17. The Rubinstein Club gives its concerts at the same place, December 7, January 30 and April 12. Henri Marteau, Josef Hollman, Campanari and J. H. McKinley will appear at these concerts. Owing to his recent severe illness Mr. Chapman does not feel able to rehearse the Metropolitan Chorus for the present, but promises, if possible, to give a series of spring concerts with this fine organization.

**Has Gone South.**—Carl Bernhard, who has been for over four years quite a successful vocal teacher in Chicago, will locate after November 1 in Memphis, Tenn., where plenty of work is in store for him.

**W. C. E. Seeboeck.**—W. C. E. Seeboeck, the Chicago composer, who has been seriously ill during the summer, has now entirely recovered his health, and has been winning fresh laurels for himself at the Bendix concerts at the World's Fair.

**Miss S. Christine MacColl.**—The talented singer, Miss S. Christine MacColl, now engaged as solo contralto at the First Reformed Church, Newark, N. J., at the highest salary paid to any church singer in New Jersey, and a pupil of Florence d'Arona, made a splendid success recently at Worcester and at other points where she has been engaged in concert work. Miss MacColl will be heard here during the season just begun.

**Albert Pardo.**—Mr. Albert Pardo, the young Italian tenor under the management of Max Bachert, of New York and Boston, has just been engaged through his manager for the choir of the First Baptist Church in Brooklyn, services to be held at the Brooklyn Academy of Music, receiving the highest salary paid to any artist in that city.

**W. H. Barber's Recital.**—The recent piano recital of Mr. W. H. Barber at Chickering Hall brought to light the fact that we have another creditable artist on the piano residing with us. Mr. Barber possesses tone, excellent touch and facile technique, and plays interestingly. He is also engaged in teaching at Dr. Eberhard's Grand Conservatory of Music.

**Maud Powell's Dates.**—Washington Choral, November 9; New York Arion, November 12; Cleveland, November 13; Columbus, November 15; Ann Arbor, November 16; Indianapolis, November 17 and 18; St. Louis, November 20; Toledo, November 23; Louisville, November 23; Cincinnati, November 25. Recitals at Oberlin (Conservatory), November 14; Dayton, November 24; Detroit (Ladies' Musical Club), November 28.

**Nikita.**—Nikita leaves for Europe to-morrow on the steamship Columbia for Hamburg, thence to Berlin, and after a short stay to Kharkoff, Russia, where she will begin an operatic engagement on December 1 with Gounod's "Romeo and Juliet." The tour embraces St. Petersburg, Moscow, Kieff, Odessa, Wilna and Riga, and Nikita will for the first time sing in "Faust" in the Russian language, the first attempt of the kind on the part of a foreign singer.

On March 1 she begins an engagement at La Scala, Milan, singing in "Faust," "Romeo," "Cavalleria,"

"Lakmé," "Mignon" and other operas. She will no doubt return to this country next year, as her success in the West was unqualified. Messrs. Abbey & Grau could have made a great hit by engaging her instead of permitting the Russians to carry her off.

**Callers.**—Miss Nikita, Anthony Stankowitch, the pianist; Avicce Boxall, the harpist; Emilio Pizzi, the composer, were callers at this office last week.

**Talks on the Voice.**—The Baroness von Meyerinck of this city, a well-known vocal teacher, proposes to give a series of public "talks" on the voice and vocal development. The dates will soon be announced.

**Has Gone to Canada.**—J. Lewis Browne has resigned his position as organist in Christ Church, St. Paul, to accept a similar position in the Bond Street Church, Toronto, Canada.

**Amy Fay.**—Miss Amy Fay has been invited by the St. Cecilia Club of Grand Rapids, Mich., to deliver the principal address at the laying of the corner stone of a building to be erected by the members of that society to be used for musical purposes. The ceremony will take place November 6, and Miss Fay will be the guest of the Hon. Edwin F. Uhl.

**WANTED.**—A soprano soloist, pupil of P. A. Rivarde, desires a position in church choir; highest credentials given. Address L. L., New York, MUSICAL COURIER.

### J. H. McKinley.

THE portrait on our front page this week is that of the popular tenor, J. H. McKinley, who came to this city from Clinton, Ia., a few years since, and who has by his talents and determination won for himself, unaided, a reputation as a musician and as a singer. He was comparatively unknown but a few years ago, but was soon recognized as an earnest student and a hard worker and has rapidly risen in popularity in concert and oratorio. For several seasons he went to London, where he studied under such masters as Henschel, Shakespeare and Walker, frequently singing in concerts under the auspices of Georg Henschel and others. Among the important concerts in which he sang were the London Symphony concerts, London Ballad concerts and with Sir Chas. Hallé. Returning to this city after the London season Mr. McKinley has already made over thirty engagements for this season, among which are the following: Damrosch, "Messiah," December 29-30, January 3; the second Rubinstein concert in New York January 30; Brooklyn Oratorio Society December 20; "Creation," at Newburg November 22; Mozart's "Requiem," Cleveland, December 7; Oberlin, Ohio, December 14-15; "Stabat Mater," Williamsport, November 24; concerts in Philadelphia, Chicago and Brooklyn.

Mr. McKinley has made a specialty of singing in oratorio as well as in lighter works, and has already sung with great success in the following compositions: "Samson and Delilah," "Arminius," "Messiah," "St. Paul," "Creation," "Redemption," Beethoven's ninth symphony, "Elijah," and is constantly increasing his already large repertory.

Among his press notices both at home and abroad are the following:

LONDON SYMPHONY CONCERT. ST. JAMES' HALL, FEBRUARY 16, 1893.

A new American tenor made his debut at this concert, taking part in the "Meistersinger" quintet and singing Walter's "Preislied." Mr. J. H. McKinley is, we believe, of Scotch extraction, and he has studied for some time under Mr. Henschel. His voice is of pure tenor quality, ample range and exceptional resonance and power. His high notes are sustained with ease, and he sings through a trying piece like the "Preislied" without betraying the slightest sign of fatigue. Mr. McKinley is moreover an intelligent, cultivated artist; he phrases with distinction, and his style is refined.—London "Sunday Times."

The "Walther" of the occasion was Mr. McKinley, who has a voice of genuine tenor quality and good method. Mr. McKinley's first appearance awakened a desire to hear him again, and the audience said so quite plainly in the usual way.—London "Musical Times."

The appearance of new vocalists gave a certain amount of novelty to the selections. Mr. McKinley's delivery of the "Preislied" showed decided promise. His voice is true tenor quality, and his singing was marked by intelligence and taste.—London "Times."

#### THE WORCESTER FESTIVAL, 1893.

Amidst a scene of the utmost enthusiasm—with the audience applauding, the members of the orchestra rattling their bows against their violins and the chorus standing up and wildly cheering—the second night of the festival was brought to a triumphant termination. The tumult was occasioned mainly by the tenor, Mr. McKinley, whose terrible invocation, "Let Them Perish All in this Place," in a series of top notes that rang through the building till it echoed again, started every man and woman in the hall to their feet in a state of uncontrollable excitement. Mr. McKinley was nervous at the outset last evening, but he gathered confidence as he perceived that he had secured the sympathy of the audience, and at the close he was the subject of a rousing and spontaneous ovation. He was the hero of the hour among the soloists.—Worcester "Telegram."

Mr. J. H. McKinley had studied "Samson" with Henschel for this very event, and his master's precepts were fresh in mind; his interpretation of the rôle was consistent and appropriate. He is deserving of high praise, and as "Samson" won a name he must work hard to maintain.—"Spy."

Mr. McKinley had an arduous part, one indeed that required an almost impossible voice, because it passes from religious enthusiasm and supplication to the extremes of common human anger and defiance, from amatory confession to vehement outcry and despair. The singer's voice, clear, pure, tuneful and obedient, bore up under all these tests and not infrequently his determination and perception of a situation gave it surprising resonance and accent. It was nobly sung.—"Evening Gazette."

### "The Algerian."

RUMOR this time attaches Victor Herbert's name with "The Algerian," the new operetta by Reginald De Koven and Glen MacDonough, which was produced last Thursday night at the Garden Theatre. Certainly the music is unlike much that we have had from Mr. De Koven, and the orchestration is evidently made by a practical musician. Possibly this is mere hearsay about Mr. Herbert. We do not believe that a composer of his ability would do such a thing. We know that he made the piano score for "The Knickerbockers," and if we mistake not also for "The Fencing Master." But a piano score and an orchestral score are two widely different things. Mr. De Koven, if he wrote the music of "The Algerian," must have done a lot of hard studying, for it is vastly superior to "The Knickerbockers," although not as tuneful as "Robin Hood."

It is full of so-called Oriental color, which, as a whole, becomes monotonous. Our Boston correspondent, Mr. Hale, gave a résumé of the work last week which was able and just. "The Algerian" is neither fish nor flesh, and the story is tiresomely told by the librettist. Mr. De Koven's usual lack of homogeneity was in evidence and we were dosed with the old vocal waltzes and noisy finales. Why doesn't some one invent a new ending for a comic opera? Why must the curtain always ring down on the chorus, and why must the orchestra bang away as if its life depended on muscular exertion?

"The Algerian" was poorly given, that charming artist, Marie Tempest, being in poor voice and her support being mediocre. Julius Steger, the baritone, is not so bad as the daily papers represented him. He does not know how to produce a good tone, but he has musical taste and worked very hard to please. Vocally the rest of the cast was below criticism. "The Algerian" is not destined for a long life. The most interesting thing about it is, after all, the question which it provokes, Did Mr. De Koven score the work? It is full of Delibes and other composers, but the musical pie is better baked than usual. Who did the baking?

**Lamoureux.**—The Lamoureux concerts will recommence at Paris November 5 on the return of the organization from its tour in Belgium and Holland.

**E. Mangin.**—Mr. Edward Mangin, who conducted to a successful termination the performance of "La Valkyrie" at Paris, when it was imperiled by Mr. Paul Viardot, has been officially appointed chef d'orchestre of the Opéra and conducted the performance of "Lohengrin."

**Ambroise Thomas.**—Mr. Ambroise Thomas has returned to Paris in vigorous health and resumed his work at the conservatory.

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OFFICE, 18 East Twenty-second Street.

OTTO WEYL, Manager.

# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

### MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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President, MARC A. BLUMENBERG.

Vice-President, OTTO FLOERSHEIM.

Secretary and Treasurer, SPENCER T. DRIGGS.

#### EDITORS:

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

JAMES G. HUNKEER. HARRY O. BROWN.

HUGH CRAIG.

#### BUSINESS DEPARTMENT:

SPENCER T. DRIGGS. FRANK M. STEVENS.

A. T. KING.

#### EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str.,  
Berlin, W. Germany.

CHICAGO OFFICE: 226 Wabash Ave.

JOHN E. HALL, MANAGER.

J. E. VAN HORNE, ASSISTANT MANAGER.

BOSTON OFFICE: 30 West St.

LEIPZIG, GERMANY: Gerauder Hug, Königsstrasse 16.

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No. 712.

NEW YORK, WEDNESDAY, NOVEMBER 1, 1893.

Telephone - - - - 1253-18th.

"WHO received the second Award among the piano manufacturers who exhibited at the World's Fair?" writes a Boston piano manufacturer. There was no second Award.

IT should be known that the Nathan Ford Music Company, of St. Paul, does not owe Hardman, Peck & Co. and the Standard Piano Company more than \$6,000 (not \$10,000, as reported in some trade papers), and not one dollar of this amount represents accommodation paper. Neither did the Nathan Ford Music Company take any goods on consignment. Hence things are in good shape.

THE World's Fair management has issued a circular to exhibitors asking each one to send in an itemized account of the cost of the exhibit and the maintenance of it. The expenses in the Musical Instrument Section have been as low as \$500 in one case and have passed the \$12,000 limit in others. Taking foreign and American exhibitors together we should figure that the music trade expended about \$500,000 in connection with the World's Fair. In many cases the investment will be repaid handsomely; in others the expense will prove to be a dead loss.

THERE is one house in Boston that is doing a large retail business, irrespective of conditions of trade generally, and that is the Ivers & Pond Piano Company. Systematic advertising, followed up year after year consistently and backed up by an excellent musical instrument, is showing its results with this house.

NOW that the great and only Fair is at an end Mr. J. H. Van Horne, who has been connected with our Chicago office during the past six months, has come to New York to be associated with the home office in a capacity the full particulars of which will be announced shortly.

Mr. John E. Hall will of course continue in charge of the Chicago office as usual.

ONE of the worst features of such failures as that of Lichty, at Reading, is the havoc it plays, for a time at least, with the regular and solvent houses of that vicinity. Something should be done to put an end to the slaughter sales at Lichty's of Hardman, Wegman and other pianos. They are sold at retail at the wholesale price, and are consequently ruined in that territory unless something is done to stop that kind of business.

AN announcement in the Cincinnati "Commercial Gazette" informs the readers of that paper that the Henry F. Miller & Sons Piano Company has decided to discontinue its Cincinnati warerooms and the date of closing is to be January 1, 1894. The so-called Miller branch has not been a success and the step is a wise one. The same paper says that the capital is to be used by the Millers in their Boston and Philadelphia houses—a rather clumsy way of putting it, we should say.

THESE are times when dealers are studying one phase of the piano business particularly, and that refers to the taking on of new lines of goods. There is one piano, thoroughly well-known, that has always proved a source of profit to the dealer who understood how to handle it. We refer to the Hallet & Davis. If there is a change contemplated dealers who are consulting their interest should correspond with that Boston house and learn as much as possible about the Hallet & Davis.

SO much is being constantly said in the trade press about the conservative methods of Hazelton Brothers that one who is not in the fortunate position of agent for that house is apt to fall into the misapprehension that the concern is inclined to be perhaps a little "old fogyish." If he would disabuse his mind of any such false impression he should make it a point to drop in at their factory and warerooms when he comes to New York this fall and see some of their newest styles of cases. And too, if he be a dealer whose trade lies with people of high musical taste, he should not fail to examine and make himself acquainted with the new Hazelton grands. They alone are worth an hour or two of time and it will be well spent.

HARRY J. Raymore, of the Shaw Piano Company, Erie, Pa., has been in Eastern and Southern cities, and returned to his home on Saturday evening. The Shaw Piano Company, like all concerns in good standing, has been basing its transactions on new conditions brought about by the stringency through which the country has passed. Shaw pianos are made in such quantities only as the trade is apt to call for, and no particular effort will be made to push things until the end of the year. There is a steady demand for Shaw pianos among a line of vigorous agents who have become thoroughly identified with these instruments, and their orders will continue to be filled, but no special efforts will be made to lay out new lines of trade until next year. The new grand Shaw will be ready for next year's trade in quantities.

AMONG the piano making concerns who at the close of the year 1893 will make a favorable showing the first that comes to mind is Brown & Simpson, of Worcester, Mass. Of course they haven't turned out as many pianos as they would have done but for the depression, but their output has not fallen so far behind as that of many of their competitors. And they have had some time to still further improve their instruments, time of which they have taken full advantage, with some results that will be pleasant surprises to their dealers when they receive the fall stock.

KRANICH & BACH are beginning to feel the effect of their World's Fair advertising. The honorable record of the house has been so supplemented by their exhibit at the Fair that dealers handling the Kranich & Bach piano are making things lively in their shipping rooms. The house is having numerous inquiries from dealers who desire to handle their piano for a leader as it should be handled. An interesting fact relative to dealers who handle this piano is that they are all making money. Conclusive evidence that the Kranich & Bach piano is an excellent leader.

AMONG trade visitors to the East and New York city during the past week was Mr. Calvin Whitney, of the A. B. Chase Company. Mr. Whitney continues to conduct his affairs on a conservative basis, and looks upon future trade movements as likely to follow that trend in general. He believes that future transactions covering this year and the early portions of 1894 will be marked by great care and caution; that credits will be given in smaller amounts and that production will, as a matter of course, be reduced considerably. The final result of it all will be a healthier condition.

#### SOHMER.

IT is one of the sights in the piano trade of New York city to attend affairs at Sohmer & Co.'s ware-rooms day after day and observe the amount and the character of the retail transactions in that establishment and to note the firm hold that house has on the piano buying people of this vicinity.

From Monday forenoon until Saturday afternoon there is one continuous flow of people in and out of the ware-room and at no time is the place denuded of customers. Some one of the force is always engaged in showing the Sohmer piano to possible purchasers.

It is this remarkable popularity of the house that constitutes the back bone of its trade, and that keeps the factory running all the time to provide Sohmer pianos to the patrons of the firm. Ever since the opening of the season the Sohmer people have had a large retail trade that promises to be maintained in the same ratio until the end of the year.

—W. Boardman has opened a new piano ware-room at New Bedford, Mass., with the Hallet & Davis piano as leader.

—Harry Clark, formerly with the music house of C. O. Milkin, Biddeford, Me., has opened a store at 7 Exchange Block, in that town.

—A. B. Clinton, who has for some years been with C. M. Loomis' Sons, New Haven, has opened a "music palace" at 17 Centre street, in that city.

—D. C. Calder, of the Calder Music House, Salt Lake City, was in the city Monday and Tuesday of this week. Mr. Calder expects to visit Boston before starting for the West.

—In the Massachusetts corporation returns we notice: J. H. Lockey Piano Case Company, Leominster—Assets, real estate, \$27,314; machinery, \$3,422; cash, \$3,278; stock in process, &c., \$32,922; miscellaneous, \$1,563. Liabilities, capital, \$30,000; debts, \$38,624. Net decrease for year, \$391.

—Mr. Ferdinand Mayer, of Chickering & Sons' New York ware-room, took a flying trip to Chicago on Wednesday of last week accompanied by Mrs. Mayer. Although but three days were passed in viewing the Fair, the time was judiciously disposed of to the satisfaction of both Mr. and Mrs. Mayer. They returned on Monday.

Regarding the disposition of the Chickering exhibit, Mr. Mayer said that a number of the instruments had been sold and the balance would be shipped to different parts.

—E. Winter, the veteran and popular music dealer, has sold to Miss Secore, a charming and talented lady of Port Ewen, a full size, upright grand French walnut case Briggs Brothers piano; also to Mrs. Gott, wife of the Baptist minister of West Shokan, and a lady of considerable musical ability, an instrument of the above celebrated make.—Kingston, N. Y., "Leader."





# CHASE BROS. PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

## NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,  
BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen  
THE NEW  
SCALE

STERLING  
PIANOS

FACTORIES  
DERBY, CONN.

## WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



## HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN &amp; SONS,

461, 463, 465, 467 West 40th St.,

NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,

MINNEAPOLIS.

## THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument  
as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),  
WORCESTER, MASS.

NEW YORK WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager.

CHICAGO WAREROOMS

LYON, POTTER &amp; CO., 174 Wabash Ave

## ROBERT M. WEBB, CLOTH, FELT AND PUNCHINGS.

—MANUFACTURER OF—

## PIANO HAMMERS.

Sole Agency for the United States and Canada for

## BILLION'S FRENCH HAMMER FELT.

Office and Salesrooms:

190 THIRD AVENUE, NEW YORK.

FACTORY:

BROOKLYN, L. I.

## THE CELEBRATED Carl Scheel Piano,

Cassel, Germany.

FOUNDED IN 1846.

Highest Award and Gold Medal  
at Melbourne Exposition.

GENERAL AGENT:

F. BECHTEL,

704 Smithfield St.,

PITTSBURGH, PA.



Correspondence solicited with reliable  
dealers for the agency of these excellent  
Pianos for the different States, either  
directly with Carl Scheel, Cassel, Ger-  
many, or F. Bechtel, Pittsburgh, Pa.



## GOODBYE.

**A**ND now the time comes to say good-bye. It is a word that we do not like to speak, but it must be. The work in the Exposition is over and the goods will probably be removed in a couple of weeks. The dream of architecture will pass away too, and naught remain of its beauties. Only in the minds of men will the Exposition remain a thing of exquisite beauty.

Regarding the musical section *THE MUSICAL COURIER* has devoted itself in an effort to do the subject justice. We have seen the section built, beheld the splendid work for prestige done within its confines, and now we regret to see it destroyed. But all things must end in this world, so we merely say good-bye. To those who have labored there we send our best wishes. They labored under many difficulties and their work was well performed. Before taking leave of Section I we will say a few words regarding some of the action makers and small goods men that exhibited there.

### Wessell, Nickel & Gross.

Wessell, Nickel & Gross were late in getting their booth erected, but they made ample amends for tardiness by building the handsomest structure on the grounds. It was constructed of mahogany and brass, and has been described at length in previous issues. Mr. Wessell and his partner, Mr. Nickel, together superintended the erection job, while Mr. Wessell gave a great share of his time to the Fair throughout the entire summer.

The exhibit was primarily for the trade, but the public showed so much interest in it that Mr. Wessell had to give some time to explaining actions to the people that pressed around. The awarding of an excellent diploma to these actions was what was expected.

### Herrburger, Schwander & Co.

The great action firm of Herrburger, Schwander & Co. erected a booth similar to ones that they have used at previous Fairs. They did not enter for competition, hence are denied the privilege of showing one of the millions of diplomas that Mr. Thacher is dealing out so generously. Mr. William Tonk, of Wm. Tonk & Brother, the American agents for the action, was satisfied with past honors, and in spite of numerous appeals refused to allow the action to be entered for competition. While Mr. Herrburger, Jr., was here this summer he secured the European agency for the Phelps Harmony Attachment.

### Strauch Brothers.

Mr. Albert Strauch was just the man to send to Chicago representing the interests of the house there. He is young, affable, appreciative and withal a pleasant, social and business gentleman. Mr. Strauch has devoted himself to the interests of Strauch Brothers and has not absented himself one day from the section when in Chicago. The exhibit of Strauch was both large and interesting. The booth was made of mahogany, a parallelogram in form, having one side open for the admittance of sight seers. On entering the booth actions of all kinds of the highest grade were on view, protected by glass cases. Mr. Strauch has been on hand to show things to visitors and has won many friends for his house by his unflinching politeness.

Strauch Brothers have won great prestige from their exhibit and their great award.

### S. S. Stewart.

The banjo exhibit of S. S. Stewart has been a positive success. Wm. Ross in charge, erected a handsome booth, took a banjo in his hand, picked the strings, and the instrument did the rest. Could Mr. Ross have sold instruments he would have depleted his case early in June. As it is, however, there will be few instruments to go back to Philadelphia, as "sold" cards are on nearly every one.

Whenever Mr. Ross picked the strings the people pricked up their ears while Mr. Ross picked out a purchaser.

### August Gemuender & Sons.

Elegant violins, elegantly displayed, won prestige for August Gemuender & Sons. Musicians from the orchestras on the grounds surrounded their booth at all hours of the day and brought along all visiting musicians.

### John Friedrich & Brother.

Another beautiful display was that of John Friedrich & Brother. Their violins were admired immensely, creating quite a sensation. Blue plush was the predominating color and material used in getting a background for their elegant goods. The violins did not need it, but the blue plush helped set them off.

### John C. Haynes & Co.

The great Boston house of John C. Haynes & Co. must not be forgotten. Mr. Bourke, in charge of the affairs of the house, has done some fine work for it, and deserves commendation.

### The Great Russian Pianos.

In conclusion we must speak our admiration for the elegant Russian pianos we have seen. Especially elegant were the Beckers and Schroeders. America can learn much from the Russians in regard to nicety of detail.

### No Re-examination.

Mr. C. G. Conn will not get a re-examination and the Besson award will probably stand. For a long time the section has been filled with rumors about some "monkey work" to be uncovered when the Besson award was looked into. But the life of the Exposition ends October 30, and as nothing definite had been done up to Saturday night last there will probably be no Besson award investigation or any Conn re-examination. Thus tamely ends what was spoken of as a coming sensation.

### The Conkey Company Again.

The W. B. Conkey Company have served notice on several of the trade papers restraining them from using a cut of the official "blue ribbon of award" in advertisements. The letter informs editors that the Conkey Company have the exclusive right to use it, said right having been granted them by the Exposition Company. The Conkey Company inform editors that a copyright has been applied for, but neglect to state whether or not the copyright has been granted. Their reticence on this point seems to show that the copyright has not been granted.

Editors will probably continue to publish all the cuts of the "blue ribbon award" that their advertising men make contracts for.

The Exposition ends October 30, and with it ends all contracts like this of the Conkey Company.

### The Extra Diploma Idea.

Mr. John Boyd Thacher is meeting with much opposition to his extra diploma idea. He desires to give facsimile diplomas to all artisans that have helped bring about the perfection of commercial commodities seen on the grounds.

Director-General Davis and Mrs. Potter Palmer have been named by Mr. Thacher to confer the diplomas. The director-general has opposed the idea, while Mrs. Palmer champions it.

In naming a foe and a friend to help him, Mr. Thacher has shown a great amount of wisdom and diplomacy.

In the National Commission, Commissioner Ramsey has moved a reconsideration of the vote by which the extra diploma idea passed the commission. The matter was laid over.

### A Protest.

*Resolved*, By the Associated American Exhibitors that a protest be forwarded to Congress against the plan of John Boyd Thacher, Committee on Awards, submitted to and approved by the National Commission October 23, 1893, being acted upon favorably by Congress, for the reason that this new demand upon his time if authorized would plunge still deeper into confusion and maladministration the rights of exhibitors who have been advised that medals and diplomas have been awarded them. Direct information has come to exhibitors that not in a single instance have the awards made by judges been edited or couched in the permanent terms to be personally decided upon by John Boyd Thacher; that the actual work has not as yet been commenced or even the contract awarded for the manufacture of the medals, and further that the engraving of the diploma has been barely begun and that the plate cannot be finished within eight or ten months, this making it practically certain that the diplomas cannot be ready for delivery within a year. This confession of inability, to use the strongest term, to meet the requirements of the most important work already devolving upon him by the action of the National Commission, justifies the strongest protest against adding to the duties already overwhelming him, and any such additional responsibility put upon him would increase the great injury already sustained by the exhibitors through his demonstrated incapacity to meet the requirements of the Committee on Awards, which he constitutes.

The Associated American Exhibitors last week sent the

above protest to Congress. It makes interesting reading. It was adopted by a practically unanimous vote.

### A Good One on Mr. Thacher.

An elevator boy in Pavilion B, Administration Building, is authority for the following:

When Mr. John Boyd Thacher moved into Pavilion B, Administration Building, the work of the elevators trebled in a short time. Mr. Thacher's face in the elevators was a familiar sight. Now Mr. Thacher walks, not for reason of a refusal of the elevator boy to carry him up, but because things are too unpleasant for Mr. Thacher in the elevators. Every time he stepped in a car some passenger would be heard damning him. Mr. Thacher stood it for awhile, but the daily dose of abuse has been too much for him, and that is the reason he walks up three flights of stairs to his office.

### Longing for More Diplomas.

Several of the exhibitors are watching Mr. Thacher's extra diploma idea, hoping that if it goes through they may secure a diploma for inventions. They will be doomed to disappointment, as the extra diplomas will be merely facsimiles of the millions of diplomas already granted.

## THE TRADE PRESS.

**W**ITH the exception of a few of them the editors of the music trade press have always paid their printing and paper bills and their salaries and rent. In so far they have conducted their business in a businesslike fashion and enjoy that credit which comes from the prompt liquidation of indebtedness. A few exceptions exist, representing men who are not only not in the habit of paying what they owe, but of living periodically from the money they can collect by means of temporary credits they secure, and when this resource ends by failing completely.

That is, they live periodically from the income of their debts, which can reach a certain limit only, and with that limit their activity ends until they again find an opportunity to reopen a small line of credit, whereupon the scheme is repeated. It becomes the old story retold.

Take, for instance, a man like Mr. Bill, of the "Music Trade Review." He is a business man who invariably looks ahead to the payment of his accounts and the sanctity of his credit. How can he successfully compete with a music trade dead-beat editor who is conducting a competitive sheet which in the end will cost him nothing, because he will necessarily again fail? Mr. Bill pays one hundred cents for every dollar of indebtedness; the dead beat pays virtually nothing; he consumes it all before he gets it; he discounts possibilities and cannot pay; the laws of economy do not seem to change to suit his case and hence he cannot pay. How can Mr. Bill or Mr. Nickerson or even the worthy and venerable editor of the "Art Journal" compete with the dead-beat editor? All these men pay; they cannot compete.

Each one of these men has built up a property that maintains him, and that represents his source of income. Out of this property sufficient is drawn in each case to pay the regular indebtedness and to support the owner. That is to say, it is business. The dead-beat music trade editor, who does not pay in the long run, lives in the meanwhile on the money that flows from his patrons through him to those whom he should pay. As he pays them only while he must, and as he necessarily must fail, those who help to maintain him in the meanwhile are in reality morally responsible to those who in the long run lose. Hence, while he exists he interferes with, interrupts and injures those who always pay, and hence such men as Mr. Bill, Mr. Nickerson and Mr. Thoms should protest against the support given to dead-beat music trade editors.

A general music newspaper like this, circulating among thousands of musicians, and addressing a constituency that is never reached by trade papers that are purely trade papers, is not affected one way or the other by periodical incursions of dead-beat music trade editors. They constitute an interesting phenomenon during dull moments, but their periodical reappearance has now become monotonous, and the sickening and stale excuse for living that is constantly reiterated has lost the power of appeal.

But those trade papers that must seek the trade, and that are represented by men who pay their bills, are doubly interested in seeing the dead-beat editor put aside and not made a competitor. It is for them to exert a proper and healthy influence among advertisers, and show them how foolish, how futile and how reckless it is to support dead beats in the music trade press if they wish to keep the music trade itself free from dead beats.



# Highest Award

BESTOWED BY THE

## WORLD'S FAIR

— TO THE —

## PIANOS

— OF —

# J. & C. FISCHER

## NEW YORK.

*To the Committee of Judges:*

DEPARTMENT "L," LIBERAL ARTS.

Card No. 14,722.

Exhibitors:

Exhibit: PIANOS.

J. & C. FISCHER, NEW YORK, N. Y.

### COMMENTS:

The TONE is musical and powerful, combined with a sympathetic singing quality, especially marked in the GRANDS.

The SCALE is thoroughly even and the ACTION of the Highest Grade.

The TOUCH is firm, yet easy and elastic, and repeats promptly.

The MATERIALS used are the Best, and superior workmanship is manifested in every detail.

The CASES are artistic in design, and the taste shown in the selection of woods merits special commendation.

(Signed) { F. ZIEGFELD, Judge.  
K. BUENZ, Pres. Board of Judges.  
J. H. GORE, Sec. Board of Judges  
Liberal Arts.

## DELAY OF THE DIPLOMA.

VARIOUS unofficial sources report that the World's Fair Diploma will not be ready for delivery before next summer, or even next fall. Well, what of it? It takes time to get the huge quantity of vellums in readiness, fill them out and deliver them, and the same applies to the handling of the medal.

Those who have Awards have a much better article for practical purposes than a diploma, and they can afford to await the latter, while they very sensibly advertise the former, and by the time the diploma is delivered it will offer new advertising material to the shrewd advertiser.

Besides these matters, Mr. Thacher is not a man who is likely to be hurried; it would not be in line with his theories to hurry the distribution of the diploma, which as an instrument bearing his official stamp needs to be handled with dignity and decorum. He will probably handle it in just such manner, and in short will do as he pleases. That was his method in handling the Awards.

## THE WORLD'S FAIR.

IT is all over; the anxieties of the past six months, the nervous strain, the apparently unceasing and relentless period of doubt have ended, and everyone interested in the events that were associated with the World's Fair is glad to return to the normal phases of business life once more.

While there are many disappointments these are counterbalanced by the satisfactory results, and such is always the case under the laws of compensation. In a great universal undertaking such as a world's fair the individual is apt to find himself lost in the enormous and overwhelming force of mechanism itself. Each one acts but a small part in the great drama, and if he can leave the stage and carry from it some reputation, if he has made even a slight impression, he has done more than the average.

There has been much criticism on the rôle played by the music trade, and particularly the piano trade, at the Fair, and it has been said that no other trade made such unpleasant demonstrations at the World's Fair as this particular one. Yet after all, when we look upon it now, there were but two incidents that became public property to such an extent as to come under that critical category, and this in the one case was due to the very nature of the trade.

The one incident was the result of the withdrawal of the thirteen Eastern piano manufacturers and the subsequent public use of the Steinway piano; the other the court proceedings entered upon by the Chase Brothers Piano Company. In the one case the Fair authorities virtually decided that an invited artist had the privilege to use his own instrument; in the other the Fair authorities were upheld in their claim that the conduct of Fair officials concerned no one outside of the Fair. The one decision was based on the rights of the individual; the other denied the rights of the individual. The one decision was out of the courts; the other in the courts. The one contradicted the other.

Both incidents attracted universal attention to the piano trade and to the piano as an important social factor. We cannot see that any harm can result from that. Both incidents brought to light the inherent aggressive nature of the trade, which could not exist as it does if it were not aggressive.

Both incidents made the situation interesting and stimulated each and every member of the trade.

The Award question has not yet reached the realm of unprejudiced discussion; it has not yet been finally closed.

The practical results of exhibiting cannot be calculated at this moment, and the history of the participation of the music trade in the World's Columbian Exposition cannot be written for some time to come.

Sufficient, however, can be gathered to come to the conclusion that its effects upon the relative standing of the great houses in the music trade will be far reaching. The positions on the trade chessboard have not merely been changed, they have been revolutionized. The royal line has been upset, and many of its figures have become pawns, while the reverse applies to others. And this embraces all firms, whether exhibitors or not.

The year 1893 will mark the beginning of the decadence of a number of the firms whose names have been among the most prominent ones, and this will

be due directly to the effect upon them of the World's Fair, either actively or passively. Others again will find that with them the World's Fair marks the period of the most rapid development. This is unavoidable, and is part of the great law of evolution itself as applied in its operation to the music trade.

And now that all is over we recommend a continuation of the same activity that has characterized the movements of the firms that participated in the great Exposition. No doubt they have all learned how stimulating competition is; it is in truth the very life of trade.

A few words about ourselves. THE MUSICAL COURIER closes the greatest six months' period of its existence with this number. The World's Fair offered to it its greatest opportunity, and the paper not only grasped it, but made the utmost use of it. That this has been of the utmost benefit to music and the music trade goes without saying.

## "THE M. STEINERT COLLECTION."

OF

### Keyed and Stringed Instruments."

THE above is the title of an illustrated volume, published by Charles F. Tretbar, Steinway Hall, New York, and covers a description of the now famous collection of M. Steinert, of New Haven, the greater part of which was exhibited at the World's Fair; also a short encyclopædic history of the piano; a synopsis of the attainments of the "Great Piano Builders" of the eighteenth and nineteenth centuries, and other matter directly and indirectly referring to the subject of old keyed instruments, and their relation to the present condition of piano making and piano playing.

Incidentally Mr. Steinert, who figures as the author of the book, treats of art subjects that would be apt to call forth serious criticism if they were made the true subject matter of the volume, the value of which must not however be underestimated because of such incidental incongruities.

It is fair to assume that no such a collection as that of M. Steinert can be duplicated outside of Government Museums, and a strong point is the fact that all of the examples are playable. Years of labor, of study and of outlay are represented in this truly marvelous aggregation of historical, rare, quaint, curious and valuable collection of old instruments, and they represent a monument to the indefatigable energy and laudable ambition of the owner, who has also made a particular study of the subject itself.

Such frequent attention has been called in these columns to the collection, and such fragmentary articles interspersed with many of the illustrations that appear in the book itself have at times appeared in this paper, that the subject itself is not a new one as far as the readers of this paper are concerned. The real value of M. Steinert's labors, outside of the physical value of the collection itself, lies in the work which every student of the piano and of piano literature should acquire. No doubt a detailed critical review of it will be published in these columns during the coming months.

A bit of advice is not out of order, in case a second edition of the work is called for. We refer to the editing of the matter. From the very outset the work is seriously hampered by an ignoring of the laws of grammar and syntax, some paragraphs being so densely involved that the meaning is not only obscured but made unintelligible. Testimonies abound to an abnormal degree, and aesthetics are discussed in inverted phrases and without a due appreciation of the meaning and significance of terms. It is therefore very apt that Mr. Steinert's intentions and purposes may be misconstrued, for which however no one can be held responsible except the author. We readily understand what Mr. Steinert intends or means to convey, but he fails to make himself clear to the large army of students who have not the pleasure of knowing him personally. They would surely misjudge him on the strength of the defective English in his book.

The work is dedicated to Mr. A. J. Hipkins, of Broadwood & Sons, himself, a student of ancient piano lore, and is beautifully printed by the press of H. A. Rost, of this city.

—Miles & Stiff, the Atlanta, Ga., piano and organ dealers, have removed to their new warehouses in the De Give Building.

—James Duncan, who has been for 16 years engineer at the Mason & Hamlin organ and piano building, was presented yesterday, after an explanatory speech by Mr. Michael Hoagney, with a beautiful gift subscribed for by the various occupants of the building. Mr. Duncan leaves for new fields with the best wishes of all those he leaves behind. —Boston "Herald," October 23.

—The death of Mr. Alfred Quidant is announced from Paris. The deceased was born in 1815 and entered the conservatory in 1832, but immediately left it for a situation in the house of Erard, which he retained till an advanced period of his life. During his whole active business life he devoted himself to composition and published a number of light pieces, which were very successful. He also wrote "The Soul of the Piano," a valuable work for young artists.

## A New Organ.

MÜLLER & ABEL, at 362 to 372 Second avenue, can very properly be mentioned as the successors of the great Roosevelt Organ Works, although these gentlemen modestly claim "late of the Roosevelt Organ Works." They were both associated for 12 years with the Roosevelt concern, and when they went out of business started in for themselves at the address named above.

The first organ has been completed and placed in the St. Mark's Evangelical Lutheran Church, 323 Sixth street, this city.

Thursday evening, November 2, next, an organ recital will be given by Mr. R. Huntington Woodman, organist of the First Presbyterian Church, Brooklyn.

Under date of October 14 Mr. Woodman writes as follows:

Müller & Abel:

DEAR SIRS—I had a little visit with your organ in Sixth street church, and you are certainly to be congratulated on the success of your first organ. The action and mechanical work is equal to Roosevelt's, and the voicing by Mr. Engelbrecht certainly fine.

I shall take pleasure in speaking of you as organ builders of the highest grade. R. H. WOODMAN.

The organ in question is two manuals, 27 speaking stops, and contains Müller & Abel's patent wind chests.

## Estey Organ Company Awards.

OUR readers will be interested in seeing the full text of the World's Fair awards made to the Estey Organ Company and the Estey Piano Company. We notice that "progress" is in the minds of the judges the prime basis for awards, as indeed it should be.

To the Committee of Judges, Department L, Liberal Arts:

Card No. 14,674. Exhibitor, Estey Piano Company, New York. Exhibit, pianos. Comments—I report that this exhibit deserves an award:

The tone quality is full and sonorous and sustains well.

The scale is smooth and well balanced, and the action well regulated and of first-class make.

The touch is easy and elastic and has good repeating qualities.

In construction the best material is used, the workmanship is superior and the cases tasteful in design.

(Signed)

P. ZIEGFELD, Judge.

K. BUENZ, president Board of Judges, Liberal Arts.

J. H. GORE, Secretary.

To the Committee of Judges, Department L, Liberal Arts:

Card No. 14,673. Exhibitor, Estey Organ Company, Brattleboro, Vt. Exhibit, organs (reed). Comments—I report that this exhibit merits an award:

For individuality and superiority of tone quality, evenness of scale, variety of combinations, volume and quickness of response.

For superior workmanship and materials used, originality of design, high-class finish.

This exhibit is one of unusual interest and in a high degree represents progress in the art of reed organ building.

The cases are specimens of great artistic merit and the whole exhibit is a testimony of the care and skill expended on construction.

The organs are replete with many improvements, all of which have been invented by the manufacturers and which are protected by United States letters patent.

(Signed)

EDWIN P. CARPENTER, Judge.

K. BUENZ, President Board of Judges, Liberal Arts.

J. H. GORE, Secretary.—Ex.

## Sale of a Music Store.

IT is understood that the Morgan Music Company has sold out their extensive music store business in this city to the Chicago Cottage Organ Company.

This firm has already been interested in the company, having purchased Mr. A. B. Wilbur's interest some time ago. Mr. Morgan has been to Chicago for this purpose and is expected home to-night.—Middletown, N. Y., "Times."

## The Trade.

—Mr. F. W. Thomas, of Albany, N. Y., was in New York last Monday.

—Frederick W. Small, son of Daniel F. Small, an old time dealer at Portland, Me., died at Pittsburg, Pa., on the 23d ult.

—The Aurora, Ill., "News" announces that the foundation for the new factory of A. Reed & Sons at Belt City is being laid.

—The marriage is announced of G. W. Brigham, connected with the music trade in Chicago, and Mrs. W. E. Haworth, of Decatur, Ill.

—Chapman, Reed & Co., of 431 Main street, Woburn, Mass., are said to carry the largest stock of musical goods of any firm in that vicinity.

—Prouty & Raybourn, who handle the Emerson piano at Roseville, Ill., announce in their local papers that they are putting in a stock of fall goods.

—J. J. Le Valley & Co. is the name of a new piano and organ firm at Boone, Ia., where they have opened warerooms in the G. A. R. building.

—The Fort Dodge, Ia., "Post" announces with unrestrained glee that the W. W. Kimball Company will shortly open a branch house at that place.

—Louis Gruenwald, Jr., New Orleans, La., has been in New York several days. He reports an encouraging outlook for business in his section of the country.

—Charles H. Bobbin, formerly owner or part owner of the Detroit Music Company, which last year after its failure passed into the hands of J. H. Von Wagoner, has left the employ of Von Wagoner.

—Mr. A. R. Thompson, who has been in charge of the varnish room of the Conover Piano Company, has gone to Boston, assuming charge of the varnish room of the Emerson Piano Company.

—Messrs. D. J. Bowden and G. L. Thompson, of Norfolk, Va., having dissolved partnership the first named gentleman will hereafter conduct the piano and organ business at the firm's old stand on his own account. Mr. Thompson will continue to run the jewelry and small musical instruments lines.



**N. E. P. C. and W. O. C.**

**THOMAS F. SCANLAN**, of the New England Piano Company, Boston, was in York, Pa., the latter part of last week, and consummated a deal whereby the Weaver Organ Company's goods will be handled in the warerooms of the former named concern at Chicago, New York, Boston and other points.

The Weaver Organ Company do a large piano trade in their city and adjoining places and will handle the New England pianos.

**P. J. Cunningham Company.**

**THE P. J. Cunningham Company**, piano manufacturers, of Philadelphia, Pa., are to be congratulated on the progress which they have made with their pianos in that city.

Competition is very strong there in instruments of the grade of the Cunningham, and it has taken work and time to introduce another high priced piano in that market. Were it not that Mr. Cunningham is himself an indefatigable worker and has an extensive following and influence among well-to-do people, the task would have been hopeless during the twelve months of the existence of the Cunningham piano.

The writer witnessed the sale at retail of three Cunn-

ham pianos within two hours one day last week. This denotes the progress we have alluded to.

Three styles are now being made, the last one added being a small scale in a 4 foot 6 inch case. This they anticipate will be an excellent seller, as it combines strong talking features, and is adapted to the needs of many who prefer a small sized instrument. It is, as the height would indicate, a trifle undersized, but is as perfectly made and fine toned as either of the larger sizes made by this firm.

P. J. Cunningham Company started their factory going on full time this week.

**Style 3.**

**I**N commenting on "Our new Style Three," the Needham Piano Organ Company say:

"In view of the present condition of trade it is necessary for an agent to be able to offer special inducements in order to attract buyers.

"It has been the policy of this company to secure as its agents only the most able and wideawake dealers in this country, and then to furnish instruments which will enable them to meet successfully all competition.

"This instrument is one of the most artistic designs which has been put on the market; it is made of the best

material throughout, carefully voiced and tuned, and at the price at which we put it in our agents' hands will sell even in the dulllest times.

"Needham agents who have not already received prices on this popular organ should send for them at once."

Chas. H. Parsons, president of Needham Piano-Organ Company, wishes it to be understood that no one has a monopoly on him for lunches. He is open for invitation at any time.

**Increase of Capital Stock.**

**THE** Chicago Music Company, Chicago, certified to an increase in capital stock from \$50,000 to \$150,000, and to an increase in the number of directors from four to five.

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**THE** B. L. Griswold Music Company of St. Joseph, Mo., has filed for record in the county recorder's office a statement for the increase of the capital stock from \$10,000 to \$30,000.

—The suit brought by the Kansas City Piano Company against Professor Tracy is on trial before Judge Hazen in the District Court. Tracy was until recently the company's agent in Topeka, and the company last spring had him arrested on the charge of embezzlement. The company failed to make a case, however, and have now brought suit for the amount claimed to be due the company.—Topeka "Capital."

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

# **THE HARDMAN PIANO**

## **LEADS THE WORLD.**

**HARDMAN, PECK & CO., Manufacturers,**

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.  
Warerooms: Hardman Hall, Fifth Ave & 19th St., New York.  
**NEW YORK. CHICAGO. LONDON.**

**A THOUSAND TUNES.**

That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

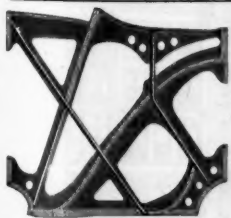
The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive. We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

Send for Catalogue and Price List.

**The SANDER MUSICAL INSTRUMENT CO.,**  
212 BOYLSTON STREET, BOSTON, MASS.

**LEINS & CO.,**  
MANUFACTURERS OF FIRST-CLASS  
**UPRIGHT PIANOS.**

Factory and Warerooms, 542 WEST FORTIETH STREET.

**PIANO PLATES.**

Send your address and receive a Sample Plate and Prices. Charges prepaid.

**L. E. HOYT & CO., Walton, N. Y.**

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

**R. M. BENT'S**  
**Patent Detachable Upright Pianos.**

Designed to Facilitate Removal in Narrow Halls and Crooked Stairways.  
Saves Money, Temper and Walls on Each Removal. Prices Moderate. Quality "Par Excellence." Send for Catalogue.

**FACTORY AND WAREHOUSES, 767-769 Tenth Avenue, New York.**

**Piano Plates.**

Grand, Square  
and Upright.

**T. Shriver & Co.**

333 East 56th Street,  
NEW YORK,

MANUFACTURERS OF

**Piano Plates.**

Plates Cast,  
Drilled and  
Japanned,

all operations being  
finished in our own  
foundry and works.

Over 30 years' experience.  
Oldest house in the trade.

PLATES SHIPPED TO  
ALL PARTS OF THE  
UNITED STATES.

**The Banjo That Leads Them All!****FRANK B. CONVERSE SOLID ARM.**

What Eminent Banjoists say of it:

"The Converse Banjo that I am now using every night tells its own story clear back to the box office."

BILLY CARTER.

"I have not found its equal for brilliancy, richness and fullness of tone."

BILLY ARLINGTON.

"A musical Banjo; beautiful in workmanship and unsurpassed in tone."

CON. BOYLE.

"They possess a beautiful tone and are second to none."

OKLAHOMA BILL.

... SEND FOR CATALOGUE. ...

**HAMILTON S. GORDON, 13 East 14th Street, New York City.**

## THE THACHER AWARDS.

A correspondent writes to the "Tribune" asking the following significant question: "Will you please publish for the benefit of a large number of interested persons what is comprehended in an 'award' as given by the Thacher committee to exhibitors? Of what value is it as indicating superior excellence of the article or device receiving such award, since no distinctive medal, as gold or silver, goes with it to give it a class, as has been customary in all previous exhibitions?"

To our correspondent's first question it may be answered that the Thacher award comprehends only some points of excellence and abandons all idea of competition. As nearly every article on exhibition has some point of excellence it follows that nearly every article on exhibition has been given one of the Thacher bronze medals and diplomas. For instance, several score of medals and diplomas have been given to gooseberries and pianos. Every gooseberry and piano exhibitor has one of the Thacher tags, identically the same, and yet not one of them has a first prize. There is no such thing as highest award or greatest degree of excellence. All the gooseberry growers and piano makers stand on the same plane. Their products, so far as the medal goes, are equally valuable.

To our correspondent's second query the answer is obvious. The award is of no value at all as indicating superior excellence. On the Thacher basis one gooseberry is just as good as another and one piano is just as good as another, but not one of the thousands who have received these medals has the right to assert that his products are superior to others because he has received this distinguished mark of Mr. Thacher's generosity. Mr. Thacher is the soul of generosity. In addition to giving every exhibitor one of his medals, he has secured the adoption of a new scheme by the national commission under the terms of which all governments and departments, States, municipalities, public institutions "and other organizations and officials" which have contributed materially to the success of the Fair and all individuals and corporate bodies "which have promoted civilization" also shall have not only the bronze medal but a special diploma of honor. This will cover the whole world from pole to pole with the Thacher bronzes and diplomas. The only party left out is Mr. Thacher himself. If any "point of excellence" can be found in his scheme of awards, which is exceedingly questionable, he should have one of his own medals and diplomas. Will not some one of the millions of his beneficiaries make a motion to that effect?

THE Chicago "Tribune" is very much mistaken so far as the awards on pianos and organs are concerned, as a perusal of the same unquestionably demonstrates.

There is a marked difference in degree in the qualities of the awards, and some of them are much more valuable than others. It is not within Mr. Thacher's province to place an interpretation upon the award, for the manufacturer who gets it will attend to that part of the business, which might prove of interest to those readers of the Chicago "Tribune" who study its advertising columns.

THE AWARD ON  
THE FISCHER PIANOS.

ON all the five points selected at the World's Fair for testing the grade, character and standing of pianos, the instruments of J. & C. Fischer, of New York, have received remarkable commendations in the Award granted. A reference to the Award Report itself, published on another page, will show that the Tone is pronounced to be musical and yet powerful, and that it possesses at the same time a sympathetic singing quality; that the Scale is even, and not only even but thoroughly so, the Action being of the highest quality; that the Touch is elastic but firm and endowed with the prompt repeating quality; that the Material used in the construction of the Fischer pianos is the best, and that superior workmanship is manifested in every detail of the construction, and that the Cases are artistic in the design, the woods selected being commended as an evidence of taste.

In looking over the files of this paper for, say, 10 years we find that this Award represents in its expression the consensus of a decade of years of criticism on the Fischer pianos published in these columns. We have all along maintained that the Fischer pianos are instruments of just such a character as the Award gives them, and there can be no objection to such a standpoint. Over a half century marks the age of the Fischer house, and during that period nearly 100,000 pianos have been made by them. In this lengthy period they have acquired a thoroughly systematic method and plan upon which to develop piano manufacture in accordance with rules and laws that necessarily must produce the best results. Fischer pianos are particularly celebrated for their lasting qualities, their comparative indestructibility, the retention of the tone and touch for years beyond the guaranteed period and other advantages that can come only through years of experience.

But there is one point in the Award we desire to dwell upon also, and that is the reference to the Grand. Ever since the first Fischer Grand came upon view it has been shown in these columns that the instrument was an exceptional product. The Award recognizes this fact with emphasis. The Fischer Grands, small, parlor and concert, are the climax of the firm's activity as piano builders, and they have fixed the position of the house among musical people. The Grands at Chicago and those here are constantly extolled by the best judges, who recognize the intrinsic merits of the instruments and the Award simply reflects the universal musical opinion.

## Mark Ament.

JUST as we go to press a dispatch from our Chicago office announces that there is a rumor in Chicago that Mr. Mark Ament, of Peoria, Ill., died suddenly at Pekin, Ill.

Mr. Ament was among the best known piano merchants of Illinois, having been a staunch and energetic pusher of the Sohmer piano and allied with the interests of the Chicago Cottage Organ Company.

There was at one time considerable talk of Mr. Ament starting a piano and organ store in the city of Chicago, an enterprise for which he would have been well adapted, but he finally decided to devote his entire energies to the further development of his business at Peoria, which decision resulted in a success which has frequently brought his name before the trade public.

The Historical Musical Library,  
Leipzig.

THIS institution, quite unique in its kind, has, in spite of its brief existence, developed in a remarkable manner and attracted visitors from far and near. The museum, which was opened this year in the presence of



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King Albert of Saxony, has been since then enlarged by nearly one-third. A journey of the proprietors through the Tyrol, Switzerland and Italy, in the first place, contributed many valuable additions to its riches; in the second place, the sale in May, at Cologne, of the Hammer collection from Stockholm enabled the proprietors of the museum to acquire the most precious and remarkable instruments, nearly all of which were of value from the rank of their previous owners and their historical interest. It may be here incidentally remarked that the high prices at this auction sale were caused by the presence of would-be purchasers from all the larger cities of Europe, although the goods offered were not of first quality.

Visitors will, however, be much more delighted with the acquisitions lately made from the collection of the famous virtuoso, August Wilhelmj, than by those from Cologne. The virtuoso, on his removal from Blasewitz to London, was unwilling to expose a number of his treasures to the dangers of such a journey and resolved to offer them for sale to the "Musik Historischen Museum," of Leipzig. All these art works are of the utmost value, as each can be regarded as unique. In fact the grand contrabasso of Maggini, which for years formed a striking ornament in Wilhelmj's salon, stands without a rival in the world; so, too, the more than life-size bust of Nicolo Paganini (with which was purchased the right of reproduction), and the original bust of Gluck by the French sculptor Hondin. The bust of Händel and the marble medallion bust of Wilhelmj by Gerth, of Rome, are masterpieces of the first rank, which excite the admiration of all lovers of art. It is a subject of congratulation to Germans that these objects remain in Germany, although great efforts were made to acquire them for London.

We have so far spoken only of the artistic side of the undertaking, and we need only touch on its business side. The number of visitors is naturally capable of increase, but it has already grown in a satisfactory manner, especially when we reflect that in consequence of the Chicago Fair very few Americans came to Germany. The chief contingent of all the visitors was from England, then next from America, with Germany in the third place. The visits of the inhabitants of Leipzig were in due proportion to its fame as a musical city. Artists passing through never omitted to pay a visit to the institution near St. Thomas' Church, opposite the old St. Thomas School.

Hand in hand with this development, an enlargement of the Exhibition building was indispensable. By the re-

moval of various partitions, and the addition of rooms previously used for offices, a large hall, over 17 metres long, and smaller apartments, have been lately completed. The whole underwent a thorough renovation. The alterations were made without interfering with visitors, but the museum has been closed for some days and will open about the middle of October.

LEIPZIG, September, 1893.

THE large retail trade that has come to the firm of Wm. Knabe & Co. in this city during the month of October is only one of the many evidences of the high regard with which these instruments are viewed by the musical people of this city and State. The Knabe house is doing a remarkable retail trade this fall in all the warerooms, but particularly here in New York.

## M. T. S. A. of A.

THE executive committee of the Music Trades Salesmen's Association of America announce that their regular meetings will begin next week, and that the unfinished work will be pushed to completion.

Some of the work is already in the hands of the printer, and will be made public by December 1.

—E. B. Mansfield, of Maplewood, Mass., has patented a piano action machine.

—Oliver Green & Co., piano dealers, Boston, were slightly damaged by fire on the 28th ult.

—The stock of George K. Hatfield, of Yarmouth, N. S., was badly damaged by fire on the 23d ult. Insured.

—The piano and organ storage house of N. Faust & Co., Kaukauna, Wis., was destroyed by fire on October 30. Loss small.

—Mr. Consenson, head of the house of Consenson & Co., of Paris and Chateau-Thierry, has received the decoration of the Legion of Honor.

—The Dickinson Ivory Company, of Essex, Conn., have leased a mill property at Peterboro, N. H., for the purpose of manufacturing piano keys.

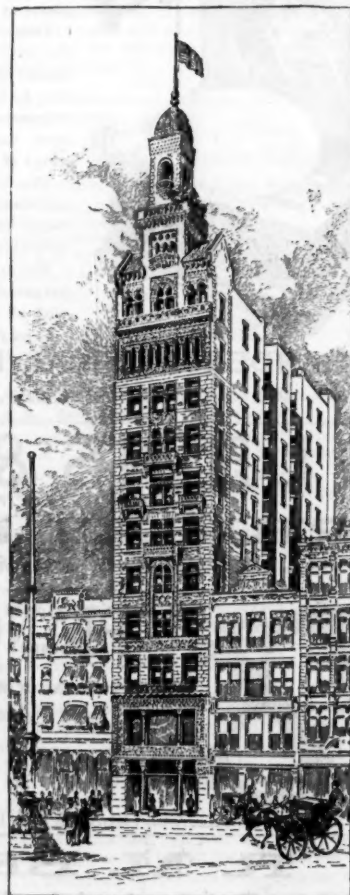
—Mr. W. F. Hunt is closing out his piano business at Colorado Springs, Col., having decided to devote his time to a newly patented drying process in which he is interested.

—The Redlands Music House has been opened at Redlands, Cal., under the management of Mr. Herbert E. Nye and his son. They will handle the Steinway, Sohmer and Emerson pianos.

—Geo. R. Fleming, of Philadelphia, passed Monday in New York selecting some pianos for the fall trade. Mr. Fleming has been doing a first rate business for the past three weeks and needs goods.

—The International Piano Makers' Union has tabled an invitation to send delegates to the conference of the Trades and Labor Unions of New York, and the secretary of the latter was notified that the piano makers endorsed the delegates to the State Constitutional Convention nominated by the Socialist Labor party.

FOR SALE—Special offer at exceptionally low prices, for a limited time; immediate shipment from mills; low freight rates. All thicknesses and grades popular lumber in quantities as desired. Address Box 2144, New York Post Office.



DECKER BUILDING, UNION SQUARE.

Floors and offices to let. All modern conveniences. Absolutely fire proof. Apply to Decker Brothers on the premises.





CHICAGO OFFICE THE MUSICAL COURIER,  
236 WABASH AVENUE,  
CHICAGO, ILL., October 28, 1893.

THE city is still in a very crowded condition, but all the dealers look forward with hopes that the condition of business will materially improve with the closing of the World's Fair. City trade has been practically dead this season, and the out of town trade, although there has been considerable of it, has not been sufficiently large to counteract the loss of the local trade. It is now hoped that a more natural condition will prevail. As a criterion of what really has been the condition of things here lately I will simply state that one of our largest and most active houses avows that during the last two or three months they have simply cleared their expenses, and they felt quite happy over that condition of things. I believe that if a consensus of opinion could be obtained from the houses in this city that a statement even as conservative as the one made about the one particular house would be quite as favorable as could be claimed in relation to all the business in this city.

I saw a letter this week written to a large piano and organ dealer by a man who is trying to induce the trade to move their warerooms to a different location. The "promoter" desires that all piano and organ houses move over to Michigan avenue and Twelfth street, a little less than a mile from the present trade location. He speaks of making Michigan avenue a piano street, suggesting how desirable a place it would be for the wealthy to shop, &c.

It is the most foolish thing that promoters of this class have attempted in all these years they have labored with the trade on some scheme or other.

The trade centre of Chicago is bounded by a few blocks on four sides, rests on the earth, while its top reaches unto heaven, or only a little short of that exalted position.

The city is divided into three parts by the river, and called North, South and West Town respectively. The business district is equally convenient from the three grand divisions.

Now, to move up to Twelfth street and Michigan avenue would increase the distance from the North and West sides, while it would lessen it hardly any for buyers who live on the South Side. The wealthy would be benefited, if a shopping place on a residence street can be called a benefit. But there are wealthy people in the other divisions of the city.

Again, over three-quarters of the people of Chicago live

in the North and West sides. These people would have to pay two car fares to reach the trade, besides the loss of time. Should a few houses move, the others would remain just where they are now and get the trade of the movers.

Should such a foolish scheme prevail it would be necessary to have three stores, one in each division of the city.

#### The Colby Piano.

I spoke in a previous issue of a letter which the Colby Piano Company had received from Messrs. J. C. Martin & Co., of Dayton, Ohio, since which time I have seen the letter, and the following is an exact copy of it. The letter speaks for itself:

Having devoted the best part of my life to the piano business, and having visited most all of the leading factories in the United States, I have this day placed an order with the Colby Piano Company for 100 pianos, believing them to be as well made, if not the best made pianos of this country. After spending two days at the Colby factory in Erie, and examining the instruments in their various stages of manufacture, I can truly say that the pure, sweet singing tone of the Colby piano, so



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much admired by vocalists as an accompaniment to the voice, will not only endure, but will improve with use, like the tone of a well made violin. This statement is made unsolicited and is my honest conviction.

J. C. MARTIN,  
DAYTON, Ohio, August 21, 1893. Of J. C. Martin & Co.

#### A. H. Rintelman & Co.

A short time ago Mr. A. H. Rintelman, in the course of a conversation relating to his concern here, as he called it, but which has usually been considered a Hardman, Peck & Co. concern, told the writer that he had sunk \$50,000 in his piano business since he came to Chicago. He also said that the firm of A. H. Rintelman & Co. was not affected by the assignment of the house of Hardman, Peck & Co., but that they were doing business as usual. How much of the first part of this statement is an airy-fairy tale I do not know, but it has never been supposed that Mr. Rintelman ever had any such an amount of money, although it was understood that he had a certain amount of money from his mother-in-law. The latter part of his statement

was sufficiently refuted when on walking past the store the same day in which his statement was made to me, a notice was seen attached to the window stating that the store was the office of Jos. Uhlman, &c., and I was told by Mr. Shindler that they were doing business, but only for cash, and only on account of the assignee. It now appears that Mr. A. H. Rintelman has a grievance, and that he has appealed to the Circuit Court for relief. Judge McConnell of said court has granted Mr. Rintelman's suit for a receiver, and the Chicago Title and Trust Company has been appointed. I have not seen a copy of the bill, but from what I can hear about it Mr. Rintelman charges, in the usual stereotyped legal phraseology, all kinds of fraud and corruption against the concern of Hardman, Peck & Co., and in the usual language prays for the protection of his interest, &c.

What kind of complications may arise from these proceedings it is hard to predict.

#### Encouraging Words.

Mr. F. S. Cable, of the Chicago Cottage Organ Company, says that business in his department of their trade, which includes the Pacific Coast, is showing a very decided improvement and he can say the same of their Southern trade, as they are now receiving orders right along for goods, and even for their best class of goods—the Conover piano. This is probably partially accounted for—that is the Southern portion of the trade—by the fact that cotton is now coming into the market.

#### Hamilton Organ Company.

The Hamilton Organ Company of this city have been running their factory 10 hours a day and six days a week all summer, but with a lighter force of men.

#### Suit Begun.

Mr. Adolph Liesegang has begun suit against the Exposition Company for \$700. Mr. J. B. Hoffman, a member of his band, has also brought suit against the Exposition to recover \$200. These suits being successful, the other forty-nine members of the band will also sue the Exposition Company. These suits are all in consequence of the discharge of the Chicago Band by George Hollow Wilson, who was retained in his position as secretary of the Music Bureau in spite of the protest of all almost who had dealings with him. George Hollow Wilson's retention of his present position is probably due to the same causes which led to the invention of such sayings as "Misery loves company," "Birds of a feather flock together" and kindred sayings. It is well known that Mr. George Hollow Wilson was exceedingly alarmed about the time of the retirement of Mr. Theodore Thomas lest he should get his discharge. But to come back to the suits, Mr. Liesegang and his men have faith in the justice of their claims, and if the suits are successful it will simply add a few thousand more to the expense which has been caused by having such an incompetent man as secretary of the Music Bureau.

#### The Stausz Sostenuto Knee Pedal.

By this name will Stausz's tone sustaining attachment, already spoken of in these columns, be known hereafter, as this name has the advantage of being in other languages practically the same. The attachment has been heartily indorsed by some of the most eminent musicians, and has

## HIGHEST AWARD

Was obtained at the Columbian Exposition by our

Swiss  
Musical  
Boxes.

JACOT & SON,

Send Business Card for Large Illustrated  
Catalogue and Trade Prices.

298 Broadway, New York.

## METAL PIPES FOR Pipe Organs.

Also Flue and Reed Pipes,  
Voiced or Unvoiced.

F. A. MARSH,  
Nyack, New York.

MUSIC TRADE  
Credit Ratings.

THOMPSON REPORTING CO.,  
10 Tremont Street, - - BOSTON, MASS.

## CARPENTER ORGANS.

We want to open correspondence with reliable dealers who can use a strictly HIGH GRADE Organ. Ample territory and strict protection guaranteed. We cordially invite the Trade to visit our factory, reached in six hours from New York City.

E. P. CARPENTER COMPANY,  
Brattleboro, Vt., U. S. A.

## Baldwin PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,  
GILBERT AVE. and EDEN PARK ENTRANCE,  
CINCINNATI, OHIO, U. S. A.



MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.







### A Mammouth Wareroom.

THE piano and organ wareroom of C. W. Edwards, Reading, Pa., is a big affair. Its proportions can hardly be appreciated by one who has not been in the store and investigated it in its entirety.

The main room is 245 feet long, one of the largest, if not the largest one room devoted to pianos and organs in the world. This store of Mr. Edwards is also an exceedingly interesting place of business, calling together people from adjoining places. It is said that it is not an unusual occurrence to see 40 to 50 people in there at one time examining goods.

### Kramer, of Allentown.

THE F. F. Kramer fire at Allentown, Pa., which occurred on October 13, as noticed in the last issue of THE MUSICAL COURIER, was complete in its destruction, not so much as a string being saved.

Mr. Kramer was in Chicago at the time, but hastened home and started another institution going four doors only from his former store. The opening of the new wareroom took place on Saturday, the 28th ult. Mr. Kramer has the advantage of a clean, new stock of pianos and small musical instruments and as he is very popular in Allentown will soon regain the loss in business occasioned by the fire.

### How to Get Trade.

UNDER this head we expect to give each week, valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

### HINTS FOR ADVERTISERS.

By CHARLES AUSTIN BATES.

It is pretty hard for a piano dealer to trace the results of his advertising. Indeed one large dealer told me that he knew of but one instance where he was sure of what brought the buyer to his store. This dealer makes an ingenious use of old piano boxes. Has them painted all over with signs and sticks them up on cross roads all over New Jersey. One day after an old farmer had bought and paid for an organ he said to the dealer that his horse had taken fright at one of the boxes and had run away. The incident impressed the firm so strongly on his mind that when he bought his organ he came right there. The moral is not "get up ads. that will scare a horse," though it might seem so. The piano box idea is undoubtedly a good one—the best in the line of signs that I know of; but I am well satisfied that the same amount expended in the newspapers would bring better returns.

In fact this same dealer does not change his ads. in the daily papers he uses oftener than three times a weeks, because it would cost more to change six times. That is "extravagant economy." Effective advertising is the kind that is always fresh and interesting. If there are several things to talk about, talk about one at a time, and talk about it so that it will make an impression. Don't say the same old things over and over in the same old way.

If there is only one thing to talk about make it always the same, yet always different. There are several ways of cooking a chicken. We're likely to get tired of continuous roast.

Find something new to say about your goods if possible. The commoner the thing is the better. Find something that will make other folks say: "Why I knew that, but I never thought of it just that way before." Get yourself out of the store when you write, and look at the goods from the outside. A dealer is too apt to think that everybody knows what he knows. There are interesting points in every business which when picked out and told about make the best possible adds. People go to the World's Fair mainly to see the progress of art and science as applied to

trade. The Liberal Arts Building at Chicago is the largest and has the biggest crowds.

An advertisement should be plain. It can't be too plain. Better tell people a thing that they know than to make the meaning even slightly obscure.

I have received this ad. for criticism:

## Pianos AND Organs

Play while you Pay!

\$10 to \$25 cash will put in your house the one you select from our varied stock; balance about as you like. You to take no risk of damage, and the instrument to be entirely satisfactory or you neither keep it nor pay a cent.

Send for Catalogue.

CURTIS & FRENCH, RED BANK and LAKEWOOD, N. J.

The idea of display is good, in the main. It would be improved by setting the catch phrase, "Play while you Pay," in italics of smaller size, either in one line or in two lines, like this:

"Play while  
You Pay."

and quote it. It would help the effect to indent the reading matter about half an inch on the left side. In the composition of the ad. the effort to use as few words as possible has led to badly constructed sentences, which do not convey the idea involved with proper force. "It is easier to be critical than to be correct," but I think the following an improvement:

## "Play While You Pay."

A cash payment of from \$10 to \$25 will put you in immediate possession of any instrument in our stock. You pay the balance about as you like. We assume all responsibility, and if the instrument is damaged we stand the loss. If you find anything wrong with a piano or organ we sell you, we take it back and give you your money. Shall we send you a catalogue?

CURTIS & FRENCH,

Pianos and Organs,

REDBANK and  
LAKEWOOD, N. J.

Curtis & French write that "trade is excessively dull, so we are trebling our advertising contracts." That's good. Advertising is like medicine, to be used most when there is greatest need. I have reason to know positively that dull season advertising pays. It isn't a theory with me, but a fact demonstrated by experience.

I promised to say something about sheet music, band instruments, &c., and I've wondered off on pianos again, so

that I cannot say what I want to about the other things till next week. As for sheet music, however, I would suggest advertising one thing at a time, mentioning the fact of "a complete assortment, &c.," in a subordinate way. Advertise the song that is popular—there are usually a dozen that everybody whistles more or less. Advertise any new song or instrumental piece, and tell what is good about it. Don't copy the title page or the publisher's circulars, but tell what you see in it yourself. For instance:

## "The Yacht Race."

The newest instrumental piece. It is by the well-known composer (?) Reginald De Koven, and is one of his best.

It is not difficult, but still is most pleasing and melodious. You can hear the starting gun, the whistles of excursion boats, the sound of the 22 knot breeze and the general jubilation at the Vigilant's victory.

Price 40 cents in the store or by mail.

We have in stock or will get for you any sheet music published.

FUGUE & THEME,

711 Smith Street, Jonesville.

I am inclined to think that letters and circulars and catalogues will sell more band instruments than newspapers will, although I think the papers can be used to advantage at the same time, but not extensively. Anyway, that will have to wait till next week.

### A Word Contest.

THE Schubert Piano Company have made public in a circular the terms of the word contest for award of a Schubert piano, given free to the person sending in the largest number of English words correctly spelled out of the word Schubert:

#### RULES GOVERNING THE CONTEST.

Letters can be used more than once.

1. Words containing letters not in Schubert excluded.
2. Words with apostrophes and words abbreviated excluded.
3. Words misspelled excluded.
4. Words not found in Webster's Dictionary excluded.
5. In case of a tie list first received will be awarded the piano.
6. Anyone eligible as a contestant.
7. Contest closes 6 P. M. December 24, 1898.

The piano awarded will be one of the regular stock pianos sold from the Schubert Piano Company's retail wareroom at 29 East Fourteenth street and manufactured by that concern.

F. E. McArthur, manager of the wareroom, is the originator of this word contest scheme, and although the first announcement was made public hardly a week ago, he has received over a hundred letters and postal cards asking for further information, most of them coming from children in the public schools. It promises to be an excellent advertisement for the Schubert Piano Company as well as a beautiful gift to the successful contestant.

A YOUNG MAN, 24 years of age, desires a position as traveling salesman for a piano or organ house; at present connected with a Richmond house; controls first-class Southern trade; six years' experience; can furnish unquestionable credentials. Address "Virginia," care THE MUSICAL COURIER, New York.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



# STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 &amp; 513 E. 137th St., New York.

## HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 &amp; 36 UNIVERSITY PLACE, NEW YORK.



**CARL FISCHER,**  
6 Fourth Ave., New York.

Sole Agent for the United States for the  
Famous  
**F. BESSON & CO.,**  
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.  
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

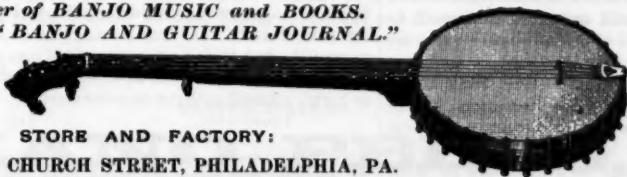
Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIS, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suss Celebrated Violin Bows.

**S. S. STEWART,** Manufacturer of **FINE BANJOS.**

Publisher of **BANJO MUSIC** and **BOOKS.**  
Also the "**BANJO AND GUITAR JOURNAL**."

SEND FOR  
CATALOGUE.



STORE AND FACTORY:

221 & 223 CHURCH STREET, PHILADELPHIA, PA.

*He wins who sells the*  
**Favorite Schuller Pianos.**  
*Write for catalogue to*  
**Schuller Piano Co.**  
*Oregon. Ill.*

**JAMES ABBOTT & SONS,**

MANUFACTURERS OF

**FIRST-CLASS ACTIONS**

FOR UPRIGHT PIANOS,

FORT LEE, - NEW JERSEY.

**BAUS**

**JACOB DOLL, Manufacturer.**

Office, Factory and Warerooms:

Southern Blvd. and Trinity Ave.,

(East 133rd Street).

**NEW YORK.**

**PIANOS**



**PRESCOTT**

WITH THE NEW  
SOFT STOP.

EXCEL IN  
TONE, TOUCH, DESIGN,  
DURABILITY AND WORKMANSHIP.

**PIANOS.**



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

**PRESCOTT PIANO CO.**

CONCORD, N. H.

**WASLE & CO.**

MANUFACTURERS OF

175 & 177 Hester Street, **PIANOFORTE**

COR. MOTT ST.,

**NEW YORK.**

**ACTIONS.**

**FARRAND & VOTY,**

*High Grade Organs,*

Branch Offices:

**NEW YORK. CHICAGO.**

**DETROIT, MICH.**

**KRAKAUER BROS.**  
**PIANOS.**

Factory and Office:

159-161 E. 126th St., New York. } 115-117 E. 14th St., New York.

Wareroom:



DO YOUR PIANOS IF SO, TRY DIAMOND  
LOOK BLUE? HARD OIL POLISH.  
Works Like Magic! Does no Damage!  
**BEWARE OF COUNTERFEITS.**

**HARTFORD DIAMOND POLISH CO.,**

Hartford, Conn.

First Premium, Connecticut  
State Fair, 1890, '91 and '92.

YOURS

IF

YOU

PAY

THE

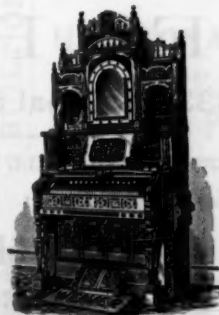
PRICE.

NO

Exorbitant

PRICE.

STYLE TRIUMPH—OUR LATEST.



Weaver Organ & Piano Co. York, Pa.



**G. O'Connor**

Manufacturer  
and Carver of

**Piano Legs,**

**LYRES and**  
**PILASTERS,**

IN A VARIETY OF  
STYLES.

Orders from dealers promptly  
attended to.

FACTORY:

810 & 812 West 38th St.

bet. 10th and 11th Aves.,  
NEW YORK.



It is important to your business interests to have **THE MUSICAL COURIER** on your desk every week.

You do not want to depend upon any stray copies or occasional copies, but on the regular paper mailed to you every week.

Matters of vital consequence to you will be discussed in these columns every issue, and you will lose information and material you need in arguments to make sales if you fail to get this paper.

Your competitors have it; if not all, at least a large number.

They will use this paper to make sales and you will be defeated without being able to discover the reason.

The reason is very simple to your competitor and to us: You are not a subscriber to **THE MUSICAL COURIER**.

Send your \$4 and get the paper each and every week during the year.

Our Information Bureau is open free of charge to every subscriber. We can answer any questions pertaining to music, musical instruments and the music trade.

One answer may pay you more than a hundred times the price of the subscription.

Have your name entered on our subscription list and enjoy the same benefits your competitors get through us.

#### Stevens Organ.

Mr. W. W. Putnam, one of the firm of the Stevens Organ Company, of this city, spent Tuesday of last week here, closing an arrangement with the company whereby he is to have the sole agency for the sale of the Stevens organ in the States of Virginia, Maryland, the District of Columbia and the eastern border counties of West Virginia. His headquarters for the present will be at Winchester, Va., where he is opening up a full stock of musical goods, but he will also open a similar house in Staunton in the near future. In addition to the "Stevens" he will handle two or three of the leading makes of pianos. He also has the agency for one of the foremost pipe organs in the country, and will give much attention to this line of the business.

Mr. Putnam left for New York Wednesday morning to select his stock and to complete arrangements for his piano agencies. His location is in one of the finest sections of our favored land, and among a people who are calculated from their intelligence and culture to appreciate one of Mr. Putnam's quiet, gentlemanly and efficient business ways. He is enthusiastic over his prospects, and we confidently predict for him the full realization of his hopes. —Marietta "Register," October 24.

Mr. Putnam was in town last week, and has arranged with Decker Brothers as leaders and with the firm of Strich & Zeidler to represent their goods.

A GOOD, hustling salesman, who has had experience in both the wholesale and retail lines, and well acquainted with all branches of the piano business, including tuning, &c., desires salesman or manager's position; moderate terms. Address R. F., care THE MUSICAL COURIER.

#### Fiddling on the Piano.

THE workshop of an inventor is always an interesting place to visit, and especially if the inventor has hit on some surprising novelty. Such a workshop containing a remarkable invention was visited yesterday by a reporter for the "Express," who was shown a very wonderful musical device. Its inventor, Frank D. Brown, who showed and described it to the reporter, said:

"This is what I call an electric violin. I attach it to a piano or organ keyboard, and the keys of the instrument are electrically connected with the keyboard, so that when any keys on the piano are touched they actuate the violin notes that correspond with notes of similar pitch and tone of the piano or organ. I can sound either the notes of the piano or violin as I choose, or both at the same time." And the inventor then proceeded to illustrate the method of so doing.

"A violinist playing that instrument can ordinarily strike but two strings of the violin with his bow simultaneously, while with this device one can strike as many strings or notes of the violin as he can with both hands strike keys and notes of the piano or organ. You will therefore see the great advantage in this respect that my invention gives the player over the old style of violin playing."

"How are you to get the same exquisite expression of the old musician? How are you to play on one string like Ole Bull?" asked the reporter.

"Why this way," replied the inventor, and then he showed an interesting attachment to the device for slurring the notes, and continuing said: "By this device of mine you can get every expression and touch that the most exquisitely perfect violin player ever had. It will produce full, half, quarter, eighth or even thirty-second notes, and in fact the notes can be made of as long or as short duration as the player desires. It will enable him to make a note of much longer duration than the old style of playing the violin permits."

"It will enable the sounding of new chords that it was impossible before to strike with the bow, and these chords will of course contain more notes than it has ever before been within the power of the violinist to strike. The violin is conceded in the musical world to be the instrument from which it is possible to extract the most melody, and new effects and expressions can now be obtained from it that will more than ever charm and entrance the hearers. There need be no longer any reason for complaining of 'lost chords.' Any chord that can be produced by striking the keyboard of a piano and made on a piano can be made on a violin," and he illustrated by striking a chord in "B flat."

"The violin portion of the instrument can be placed within the case of the piano, or in a separate apartment if desired. All that is necessary is to connect the violin electrically with the piano's keyboard. The electric violin will be used to much greater advantage and with better effects and results in connection with vocal music, and especially in large choruses. It will enable a pianist or an organist to play the violin, and it will enable them to impart the same expression to their violin music as a violinist can."

"I am now engaged in the construction of another device which will be connected with a piano or organ keyboard, by the instrumentality of which I will be able to give the music of a string orchestra, and it will represent all of the notes, keys and strings of various string instruments. By this one pianist or one organist will be able to get all of the music played by an orchestra of that kind."

"It is not made with the intention of being a labor saving device or to deprive any musician of employment,

and it will not have that effect. On the contrary, it will have the effect to enable him to play upon any number of stringed instruments at the same time and thus increase his scope of talent and accomplishment, and when a violinist of the old school learns what he can accomplish with it he will readily adopt it and become an electric violinist, a pianist or an organist, or all three combined. If you notice I use three different kinds of bows, and all three give me different effects, and these different effects can be modified ad libitum so that the various variations can be produced by them."

"When I complete the construction of my devices I intend to give a patent at the Grand Opera House, and to invite the eminent musicians of the city to play upon the instrument. I have already shown it to some of them, and they pronounce it a great novelty. I shall get Miss Garcia, the talented young composer, who is a violinist as well as a pianist, to try it, and invite all of the musicians to do so also as soon as I complete it, which will be within a couple of months."

Mr. Brown has taken out a caveat on the invention, and will take out a patent as soon as he gets the device to satisfy him perfectly. He has another and even a more marvelous device which he would not exhibit yesterday, but which he promised to describe and exhibit later on. It is what he calls a "Teacher's Electric Chart."

It consists of a blackboard with incandescent lines, and showing notes with electric lights on the board as the music is played.—San Antonio "Express."

#### Mr. Phelps Writes.

SHARON, Wis., October 20, 1893.

Editors Musical Courier:

THE MUSICAL COURIER just arrived and is always a welcome guest. Could not keep house without it. In your Chicago correspondence this week I notice a statement concerning the harmony attachment and the firm of Herrburger-Schwander & Son, of Paris, which is slightly inaccurate and which I wish you would correct. I have not "sold" the exclusive European right to that estimable firm, but have granted them the exclusive European right on "royalty," and they have agreed to push it as much as possible with their best trade. This was the agreement with Mr. Herrburger when here, and he expressed himself as highly pleased with the improvement.

Yours truly,

JAS. H. PHELPS.

FOR SALE—Special offer at exceptionally low prices; immediate shipment from mills; low freight rates. All thicknesses and grades of choice stock. Plain oak lumber and flooring strips; quartered dry Indiana oak, 10 inches and up wide. Hardwood dimension stock cut to sizes, glued and planed, in quantities as desired. Address Box 2144, New York Post office.

WANTED—A piano and organ salesman, who can play, good habits, good character. He will have the use of a horse and buggy in his work. If the man can play the pipe organ properly he can get in addition to his salary \$300 per annum. A general, all around, intelligent, musical piano and organ man is what we want. Address: O. B. C., care MUSICAL COURIER, 19 Union Square, New York.

#### MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N.Y.

We invite correspondence from Dealers in localities where we are not represented.



323 TO 333 SO. CANAL STREET.

## "CROWN" PIANOS AND ORGANS,

Made by and Sold to the Trade only by

### GEO. P. BENT,

323 to 333 So. Canal Street,

CHICAGO.

DEALERS WANTED IN ALL TERRITORY NOT NOW TAKEN.

CATALOGUE FREE! ASK FOR IT AT ONCE!



TRUE, BUT NOT STRANGE! that my business is increasing and from time to time I need piano and organ workmen. If you want position, send your address, on postal, tell what you can do, salary wanted and give references.  
GEO. P. BENT, 323 to 333 Canal St., Chicago, Ill., Octab. 1893.



323 TO 333 SO. CANAL STREET.



# WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

## PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;  
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET,  
OFFICE, 457 WEST 45th STREET,  
NEW YORK.

**G. W. SEAVERNS, SON & CO.,**  
MANUFACTURERS OF  
Square, Grand & Upright Piano Actions,  
113 BROADWAY, CAMBRIDGEPORT, MASS.

# HALLET & DAVIS CO.'S PIANOS.

WAREHOUSES: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 1416 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; Kimball Hall, Wabash Avenue, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.

**AUGUSTUS J. MILLER,**  
MANUFACTURER OF  
**PIANO FELTS,**  
225 and 227 New Jersey R. R. Ave.,  
NEWARK, N. J.

**HAMMACHER, SCHLEMMER  
& CO.,**  
209 BOWERY, NEW YORK.  
**PIANO AND ORGAN  
MATERIALS AND TOOLS.**

ESTD **BASS STRINGS** 1867  
PIANO CARVING  
SAWED & ENGRAVED PANELS  
**FRANCIS RAMACCIOTTI**  
162 & 164 WEST 27th ST NY

**HAGEN, HEINRICH & DUNHAM,**  
MANUFACTURERS OF THE  
**CORNETT PIANOS,**

525, 527, 529, 531 W. 24th STREET, NEW YORK.

**A. K. SMITH,**  
**Piano Hammer Coverer,**  
330 MAIN STREET,  
CAMBRIDGEPORT, MASS.

ESTABLISHED IN 1848.



**FINEST TONE,  
BEST WORK AND  
MATERIAL.**

# PIANOS

PRICES MODERATE AND  
TERMS REASONABLE.

**60,000 MADE  
AND IN USE.**

EVERY INSTRUMENT  
FULLY WARRANTED.

ILLUSTRATED CATALOGUE FREE.

**EMERSON PIANO CO.**

116 Boylston St., Boston. 92 Fifth Ave., New York.  
218 Wabash Ave., Chicago.

Sounding Boards, Wrest Planks,  
do., do.

**L. F. HEPBURN & CO.,**

ROOM 79, BIBLE HOUSE, NEW YORK.

Factories and Mills - Stratford and Oregon, Fulton Co., N. Y.

**GRAND, SQUARE and UPRIGHT.**

Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sars,  
Abt, Paulus, Titiens, Heilbron and Germany's  
Greatest Masters.

**The JNO. ALBERT Grand Concert Model  
SOLO VIOLINS**



Are indorsed by the leading Artists  
throughout the world. Send for our  
New Illustrated and Descriptive  
Price List, just issued. Old Violins  
repaired and restored. Artist Bows  
and Cases. Purest Italian Solo  
Strings. The Albert "G" Strings.  
The Albert Rosin and Patented Specialties.

E. J. ALBERT, 124 S. Ninth St., Philadelphia, Pa.

N. B.—Have you seen the E. J. ALBERT Patented Tailpiece for the Violin? Send for descriptive circular.

**THE Webster Piano Co.**  
MANUFACTORY  
NEW YORK.

LYON, POTTER & CO., Western Agents,  
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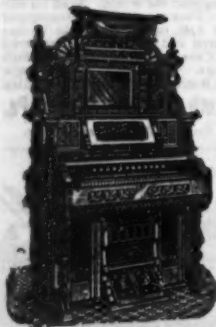
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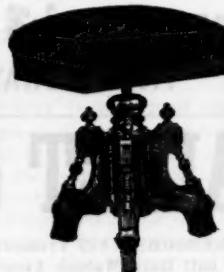
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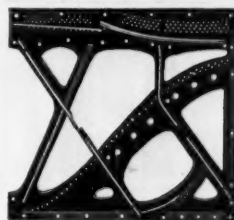
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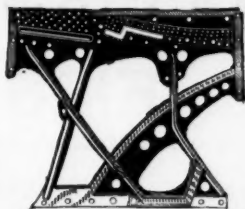
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